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LITERATURE.

Cobwebs of Criticism: a Review of the First Reviewers of the "Lake," "Satanic," and "Cockney" Schools. By T. Hall Caine. (Elliot Stock.)

To review, within short compass, a review of a generation of reviewers is a perplexing task. One can, of course, touch only upon a few of the thousand-and-one disputable questions—literary, ethical, historical, and psychological—raised by Mr. Hall Caine in the course of his criticism of the critics. And before losing ourselves in details it may be well, in order to do Mr. Caine justice, to acknowledge that he has produced a very interesting and suggestive book, rendered all the more so by his free and discursive treatment of the subject. Reading it is like enjoying a talk with a man thoroughly familiar with poetry and critical theories, with a living interest in poets and critics, boiling over with views of his own about them and their works, eager and indefatigable in discussion. This book of Mr. Caine's, in fact, is just the sort of book that two Professors of English Literature might choose if they were condemned to be left alone with one book on a desert island; economically used, it might keep them in argument for several years. They would not agree with everything that Mr. Caine says; what critic would agree with everything that another critic says? There would be no joy in the art if it led to fixed and unalterable conclusions. But they would find Mr. Caine's opinions worth discussing in themselves, and suggestive of excellent questions for free intellectual play. The worst part of the book is the author's apology for writing it, and for reviving the half-forgotten slanders and stupidities of some of the first reviewers of Wordsworth, Southey, Coleridge, Byron, Leigh Hunt, Keats, and Shelley. Mr. Caine should have frankly confessed that he took an interest in them, without assigning any reasons, and that the statement of them furnished an interesting introduction and background to the presentation of his own opinions. If he had done this he would have been on safe and unassailable ground. But when he claims high moral objects for the resurrection, and sets forth the benefits to be derived from it by poets and critics—consolations for the one class and awful examples for the other—his justification of himself is overstrained and artificial. The passages reproduced from old reviews form, in truth, a comparatively small part of the book; Mr. Caine's own comments and counter-criticisms occupy more space and are at least equally interesting.

If criticism is to be useful, it should attend

at least as much to characteristic excellences as to imperfections. That, if I rightly understand him, is "the main theory of this book," to which Mr. Caine somewhat vaguely alludes. I say "vaguely," because Mr. Caine speaks of his "main theory," and of the aptness of the period chosen for the illustration of it, without explicitly putting the theory in words. The critic should aim at putting a reader into the right mood for understanding and enjoying what is best in a book. Acting on this principle, let us ask, "What is best in Mr. Caine's work?" I should answer, its discursive vigour and suggestiveness; but "in every work," as Pope says, "regard the writer's end;" and Mr. Caine's end is very clearly stated in his concluding chapter:—

"If I have done my work at all rightly, I have not merely exhibited certain errors of criticism—that would have been the task of the bibliographer—but traced these errors to their source, showing sometimes the conditions that explain, and occasionally the circumstances that palliate, them, and that is the function of the critic."

In tracing these errors to their sources in personal quarrels and jealousies, provincial rivalries, clique partisanship, and political prejudices, and in showing how these various motives sometimes crossed one another, Mr. Caine writes with familiar knowledge and has made a most valuable contribution to the inner literary history of his period. He draws a lively picture of the cliques and coteries, and in his sketch of the "Cockney School" puts more clearly than has ever been done before the whole history of the rivalry between Edinburgh and London, and the influences of this on criticism. Mr. Caine makes a slight mistake in saying that Wilson was nicknamed the Scorpion and Lockhart the Leopard—a mistake which he could hardly have committed if he had realised the difference between the two characters. But that is a small matter. He is highly successful in showing the personal "conditions that explain" the ferocity of some of the criticisms. Another condition is also well brought out and fairly allowed for—the fact that the critics judged the new poetry by old rules and examples which they had been educated to respect. This is one of the "circumstances that palliate" the rancour of the critics; and it accounts for their tone without supposing them to have been actuated merely by malignity and stupidity—qualities to which Mr. Caine assigns considerable weight in his aetiology. In the case of the virulent attacks on Shelley, he admits special palliating circumstances, showing at length that some of the misunderstandings, and of the strong language based thereon, were not without excuse.

But, when all Mr. Caine's excuses for the critics are taken into account, it seems to me that in his review of the critics he is open to the charge of forgetting his own theory of the critical function, and dwelling too much on imperfections. He gives too much prominence to the baser motives of the critics—hatred, envy, and uncharitableness—and lays too little stress upon misapprehensions of less discreditable and comparatively venial origin. Take the case of Wordsworth, for example. Stupidity and ignorance and attachment to

old forms, putting aside mere critical malevolence, do not sufficiently account for his unfavourable reception by certain critics, even if we add the verbal errors in his theories of poetry and poetic diction, which were afterwards put right in the statement of these theories by Coleridge. Wordsworth himself supplied the further explanation, in a passage quoted by Mr. Caine, when he said—

"The things which I have taken, whether from within or from without, what have they to do with routs, dinners, morning calls, hurry from door to door, from street to street, on foot or in carriage, with Mr. Pitt or Mr. Fox, Mr. Paul or Sir Francis Burdett, the Westminster election or the borough of Honiton?"

The majority of the critics of the time were immersed in the kind of life here described, and they had little sympathy with the thoughts and feelings of contemplative secluded dwellers in the country because they had had little experience of the country life. Mr. Caine may say that this simple explanation is covered by the word "ignorance;" Wordsworth himself describes their want of sympathy as "honest ignorance." But "ignorance" is a very uncritical word in the mouth of a modern critic sensible of his true function of appreciation and explanation; it is a word taken from the old critical vocabulary. Ignorance implies intellectual defect; and the defect here was emotional or ethical, the result of education and environment. Men who live under similar conditions now find as little enjoyment in Wordsworth as certain critics did then. If Wordsworth is enjoyed now by a wide circle, it is chiefly because there has been a great change in the conditions of life among readers of poetry. How far Wordsworth himself and his sympathetic disciples have helped to awaken people to the charm of rural life is, of course, another question, affording scope for very lengthy disquisition. But, whatever causes have wrought the change, the number of contemplative ruralisers has greatly increased. Critical authorities spend more time in the country, with eyes open to country life, than they did in the days of Jeffrey and Hazlitt; and it was rather uncongeniality than "fatuous pedantry" that made Edinburgh Reviewers and others blind to the qualities of Wordsworth's poetry. They should have passed by and said nothing, no doubt, seeing that he did not appeal to them; or, better still, they should have set themselves, as critics, to find out to whom he did appeal, and put these people, as well as they could, in the way of enjoying him; but they had not our modern view of the function of criticism, and we who have should recognise why they erred. It must be said, also, that Mr. Caine occasionally exaggerates the hostility of his critics to his seven poets, because he does not make explicit the points in which they were in substantial agreement with favourable verdicts. Let anybody compare in detail Jeffrey's criticisms of Wordsworth with Coleridge's, and he will be surprised to find how much substantial agreement there is between the two critics, although the one is arrogantly and preposterously contemptuous towards defects, while the other is warmly appreciative of excellences. Mr. Caine takes too much of a contemporary attitude in his criticism of

Jeffrey's criticisms. He attributes their pedantry to the influence of the Kirk, and quotes Keats in evidence of the harm that the Kirkmen have done in Scotland. If the old reviewers could rise from their graves they would make merry over a modern philosophical critic quoting such an authority in a grave question of cause and effect in the intellectual condition of a country concerning which he had, to say the least, no special opportunities of forming a reasonable opinion. Keats's shot from London at "Kirkmen" was quite as random as any of the shots from Edinburgh at "Johnny Keats." Hume and Adam Smith and others not specially beloved of the Kirk had more than the Kirkmen to do with creating the spiritual and intellectual atmosphere of the "Modern Athens," from which the first Edinburgh Reviewers emerged with all the clever arrogance and boisterous high spirits of youth; and youth was more responsible for their "fatuous pedantry" than either Kirk or country. In his criticism of the criticisms on Leigh Hunt, Mr. Caine shows more appreciation of the substance of the criticisms; and, while he justly condemns the foul and virulent language used, practically admits the existence in the poet of defects that may have roused the ire of the robust critics, irrespective of their other motives for pouring ridicule and abuse on the great champion of the "Cockney School."

All men are fallible; and there are many passages in Mr. Caine's book that raise the question whether he has fully learned his own main lesson, and whether any merely human critic can. Is he, for example, in the modern critical attitude when he speaks of "flabby tameness on the one hand" and "feverish forgetfulness on the other" as characteristics of our time? Or when he says that it is a good thing for a young man to learn betimes that the world could easily dispense with him? Or when he criticises with merciless severity Byron's little affectations? Byron, he says, "has added little or nothing to men's knowledge of the human heart." About as much, I should answer, as "Hamlet;" only in neither case does the knowledge lie on the surface, and the critic who can treat a passing mood as if it were a permanent characteristic has not penetrated beneath the surface of Byron's character. But to touch upon the numerous questions raised by Mr. Caine, one would have to write a book as long as his own. It would not be easy to write a book so fresh, vigorously argumentative, and suggestive. It is a really important contribution to critical literature.

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very young; for some of his pages, and in particular that in which, lest his male readers should lose any of the coarseness of a very coarse story, he breaks into the vilest of dog-Latin, suggest that he can hardly have attained to years of discretion. The book is written throughout in a slovenly and slangy style. Not content with inventing new English words, the author involves us in a cloud of foreign phrases. The spurs of the Caucasian chain become "the *avant-garde* of the great sierra," gorges are "cañons," a pass a "peraval, col, kotul, or ghat." On one page *militaires, moutons, crème, cachet, and type du genre* are all brought in for no other apparent reason than to show that "Wanderer" knows a little—a very little—French. Then we get among "a crowd of roystering kniazes," and are not much the wiser for the explanation that these are "knights, *équites* [*sic*], and armigers"! Elsewhere we join company with "sufferers from zooloom and omedwars of all sorts"! If this is a fair specimen of the style of composition in favour with our countrymen abroad, Lord Granville's Circular on Consular English came none too soon.

"Wanderer's" ethnological and historical chapters are slight, and not to be depended on in detail. As a traveller he adds but little to our knowledge of Caucasian byways; for in Kahhetia, as well as at Djelaloghlu, Achaltzieh, and Abastuman, he has been anticipated. Nor does he show much talent for bringing before his readers' eyes the characteristic and distinctive features of the different districts of the Caucasus. Such value as this volume has is to be found in its lively exposure of the shady side of Russian administration. That the official class is deeply tainted by recklessness, venality, laziness, and extravagance is no new fact. It is illustrated by "Wanderer" in a series of stories, full of local colour, and as true, probably, as such stories generally are. The strong side of the Russian services, civil as well as military, their power of uniting all the subject races in a common loyalty to the State, he admits, but does not dwell on; and he altogether ignores the distinction (which whoever has not grasped is helpless in Asiatic politics) that Russia, with all her faults, is a rising European State, Turkey a decaying Asiatic despotism. He belongs rather to the school of self-styled "patriots" who believe that Turkey is indispensable to the safety of India; and he even goes so far as to indulge in a sentimental regret for the time when Turkish policy was successfully directed to retain the Caucasus as "a nursery for white slaves of both sexes obtained in the perpetual raids and petty wars that went on in the interior, as they do now, with the same object, in Central Africa."

Many of "Wanderer's" incidental statements will not pass muster. Unless he is in a position to show that the bar of the Rion can be easily removed—and much money has been already sunk in vain efforts to remove it—his preference for Poti over Batoum is ill-grounded. A railroad once made to it, the hills at the rear no more disqualify Batoum from becoming the port of Transcaucasia than the Apennines disqualify Genoa from being the outlet for Lombardy and Piedmont.

Palaiostrom should be Palauiostom. *Kúraus*, not "Colchos," was the ancient name of the modern Koutais. We have in Apollonius Rhodius, *Κυράδα τε πολὺν Ἀίγυς*. "Wanderer" writes: "Elbruz, like other Caucasian peaks, is easy of access." This statement may mislead geologists as well as mountaineers. Elbruz and Kazbek are volcanic, and therefore easy. The crest between them is in the main granitic, and its peaks are far more formidable than the great Alpine summits. The route he gives for an "excursion" to Elbruz from Oni is ridiculous. It is as if a traveller whose route lay over the St. Gothard to Bern, and thence to Geneva, were recommended to make an excursion from Baveno to Mont Blanc and back. Neither this "Wanderer" nor Mr. Phillippa-Wolley seems to have grasped the elementary fact of Caucasian orography, that Elbruz lies twelve miles north of the main chain of the Caucasus, and is no more in Svanetia than the Weiss-horn is in Italy. "Wanderer's" description of Svanetia is incorrect in some details, and his account of the origin of the disturbances of 1875-76 in that region does not agree with the narrative given at the time by a very careful and competent writer, Commander Telfer, R.N.

To turn from "Wanderer's" pages to those of Mr. Phillippa-Wolley's *Savage Svanetia* gives one some of the relief of leaving a heated supper-room for the fresh air. Mr. Phillippa-Wolley's previous book on *Sport in the Crimea and Caucasus* was reviewed in the ACADEMY just two years ago. The author has not changed. He is still a fine specimen of the "noble barbarian," some traces of whom, Mr. Herbert Spencer thinks, may be found in most Englishmen. Londoners are to him "black-coated annoyances" whom he feels "a scarcely controlled desire to knock down." Nothing but big game excites in him more than a passing interest, or appears a worthy object for travel. The too lengthy details of his sport, the number of bears, ibex, and chamois missed or slain, and how each met or escaped its death, must be left to fellow-sportsmen. For the general reader the attraction of the book lies in the wildness of the country and the people the author met with on his journey, and in his own unflagging good spirits. Mr. Phillippa-Wolley had his full share of the delays and discomforts and bad weather that beset Caucasian travellers. He had a companion who did not like the work, and finally turned tail. And he had an unlucky mania for wearing native sandals in place of boots, and suffered accordingly. Yet none of these things seem to have spoilt his temper for a moment. He is obviously in no respect a mountaineer, and he has no critical appreciation of mountain scenery. His readers will come away with a very imperfect notion of the glories of Svanetia—which will not be made any clearer by a wood-cut, purporting to represent "Oujba Mountain," in which mists only are visible. But what he does see and feel he describes vividly. He gives us plenty of spirited pictures of life and people by the way. Take, for example, one of his first sketches—the short-cropped young Russian lady-telegraphist, who detains him until she has first made her cigarette and then given him an outline of her views on

the rights and wrongs of her sex. And a student may find in his pages some curious and, I think, fresh details as to the manners and customs of the remote Svans.

Mr. Phillippa-Wolley's journey was well planned. He went from Koutais to the sources of the Rion in the footsteps of Mr. F. C. Grove, and then crossed by the pathless glens of the Tzeris-Tzchali into Svanetia, returning along the Ingur to the lowlands. He has thus proved that the most beautiful portion of the interior of the great range is still as open as it was fifteen years ago to travellers. It is more open, for, at Utschkul, he suffered no violence, and at Betscho he succeeded, owing to the presence of a Russian Agricultural Commissioner, in cashing a cheque! He and his companion were able to separate and go their several ways in the heart of Svanetia. Mr. Phillippa-Wolley's predecessors would hardly have dared to do this.

The mention of predecessors brings me to a matter on which, willing as I should have been as a traveller to say nothing, it is my duty as a critic to speak out. Neither in his Preface nor in his book does Mr. Phillippa-Wolley inform his readers that he has had any English predecessors in Svanetia. On the contrary, he uses expressions which show that he himself believes, or at least would make others believe, that, beyond Gebi, he was on ground unknown to his countrymen. As a fact, his journey along the south of the great chain lay in, or close to, the tracks of the Alpine Club party of 1868. The only part of it new to English readers is the road along the lower Ingur. Svanetia has been described by Commander Telfer and myself from personal knowledge; and both our books contain maps founded on the Russian Official Survey, which, if far from perfect, will compare favourably with the gilt diagram on his book-cover to which this ingenuous geographer refers with pride. But there is worse to come. Three of the illustrations to *Savage Svanetia* are duplicates of subjects already engraved for either Commander Telfer or myself.

The false position in which Mr. Phillippa-Wolley has placed himself admits, I think, of one easy and not unkind explanation. *Non omnia possumus omnes*. It is probably as difficult for his Nimrod to read up the literature of his subject as it might be for some of his critics to shoot bears. He may be perfectly guileless, both in his silence and in his imitation, for he has, perhaps, never looked between the covers of volumes of which his first book showed us that he did not even know the titles. However, Lord Byron's objection to reading poetry did not hinder him from being a poet. Nor has Mr. Phillippa-Wolley's distaste for literature prevented him from writing a book that may safely be recommended to all who care for sport—or the Caucasus.

DOUGLAS W. FRESHFIELD.

Margaret Fuller. By Julia Ward Howe. "Eminent Women" Series. (W. H. Allen.) "MARGARET FULLER," says W. H. Channing, "was indeed The Friend; this was her vocation." So, indeed, all who knew her

well seem to have thought, while to casual acquaintances and the world at large she was the "Miranda" of the *Fable for Critics*—the vain, pedantic egotist, who monopolised the conversation, laid down the law on all things, seen and unseen (but more especially the latter), with "an I-turn-the-crank-of-the-Universe air," and made herself generally "peculiar"—the one unpardonable sin in the eyes of the world at large.

The *Fable for Critics* was a hasty skit, the work of a young writer, whose maturer judgment would not, we are sure, endorse all the smart sayings and slashing personalities therein contained—inimitably expressed as they are for the most part. Certainly, after reading Mrs. Howe's book and Margaret's own essays and letters, one cannot help feeling that the character given her by Apollo in the *Fable* is of the nature of a caricature—one-sided and unjust. A far truer idea, one would think, is that conveyed by the work before us of a woman who, with all her failings—and they were of a sort especially easy to turn into ridicule—set truth and duty above all things; was as deeply and fiercely in earnest as Charlotte Brontë (little as she resembled her in general character and the scope of her intellectual gifts), and proved it by years of most real and practical self-denial. The typical "strong-minded" woman of the cheap satire long so popular would surely have realised her life's dream of going to Europe when she had the chance, instead of staying in Boston and sacrificing her health in hard work to keep the home together and give her brothers the college education for which she herself had partly, if not wholly, prepared them.

Mrs. Howe seems to think—and from what we have seen of them we should be inclined to infer the same—that Margaret's writings do not do her justice. She has left comparatively little to be judged by, and of that little much is fragmentary and of ephemeral interest. Her reviews are marred by an authoritative and oracular tone, such as appears in her letters to Thoreau quoted by Mr. Sanborn in his *Life of that writer*. But her spoken words, with all their living force and charm, are irrecoverably lost, except—and in this sense they have ensured for themselves the most real of all preservation—in their influence on those who listened to them, whether at her Boston "Conversations" or elsewhere. Still, *Woman in the Nineteenth Century* is a noble piece of writing, though some of the thoughts which in 1843 were startling novelties may now seem truisms to us. Perhaps they are not much better acted out for that. It does one good to read a book written in the generous spirit of this biography. Mrs. Howe has evidently a real and enthusiastic admiration for her subject (though, we regret to say, this admiration now and then betrays her into something very like "fine writing"); and, which is less common among biographers, she succeeds in communicating it to her readers. The reason for this probably is that, possessing discrimination as well as enthusiasm, she does not indulge in mere panegyric, or endeavour to present us with the portrait of an irritatingly perfect being, whom it is the first instinct of depraved human nature to abhor. A friend

of ours once remarked, in reference to one of George MacDonald's heroines: "She is so intolerably good. I should just have liked to box her ears; and then I know she would have turned round, looked at me calmly, and—*forgiven me*."

It is a pity that a series of biographies which promises to be of such permanent value and interest should be spoiled by the glaring bad taste of the cover and the carelessness of the printing—a carelessness so flagrant that one doubts whether the proof-sheets ever underwent a final revision. The summaries preceding the chapters, too, somehow remind one unpleasantly of the large-type headings in the newspapers when something sensational has occurred. Such "eye-catchers" are manifestly out of place in a book intended to be something more than a passing brochure.

A. WERNER.

Games Played in the London International Chess Tournament. Edited by J. I. Minchin. (James Wade.)

THIS is a handsome book, well printed on good paper, containing the record of the biggest thing that has ever been done in the chess world. The idea that the time had come for a London International Tournament, which was floating in the air at the beginning of the present year, was taken up energetically by the editor of this book, Mr. J. I. Minchin, who, since his retirement from a high position in the Indian Civil Service, has been filling the office of honorary secretary of the St. George's Chess Club. Without him there would have been no tournament, or, at the best, only a one-horse affair. He possesses a power of administration acquired in his profession or transmitted to him by inheritance, the art of selecting the right men for the right posts, and, above all, a persuasive way of extracting cash from the most closely guarded pockets. In a few days he had got together a general committee of men more or less well known in our community; and, after a short delay, the woolpack clouds of golden fleece came to our latitudes from far and near, even from the Antipodes and from India, and condensed into a shower of gold. When collected and counted, it was found to amount to the handsome sum of £1,675. The Duke of Albany and the Earl of Dartrey, both of them members of the St. George's, and the latter the best, and indeed the only first-class, player in the House of Lords, became respectively the patron and president of the association. It may be remarked in passing that the chess weakness of our noble lords is hardly to their credit, and lends some countenance to the railing accusation of Mr. Matthew Arnold that our aristocracy have become "materialised." The play commenced on April 26 in the Victoria Hall, an immense room perched on the top of the Criterion, and ended about the middle of June. The names of the prize-winners in the order of their merit are recorded in this volume. At the same time and place was proceeding a minor tournament, named the Vizayanagaram, in honour of the Maharaja of Vizayanagaram, who had sent by telegram to Mr. Minchin the sum of £200. This tournament employed

"the energies of strong players of all countries below the highest class in friendly competition for prizes not unworthy of the occasion." Among its players were Messrs. Gunsberg and MacDonnell. It was thought by some that they ought to have entered their names for the major tournament; but it is difficult to define clearly the boundary between first and second class, and the committee determined that both these gentlemen were eligible for entry.

On turning to the games an omission, which a little detracts from the value of the book, is at once apparent. In the *Chess Monthly* and other first-class publications of the sort, very critical positions, and especially end games, are set up in diagrams, so that the reader who does not want the whole cake may be able to pick out the plums, and also improve his power of prevision by playing the moves through in his head without setting up the position and making the moves on a board. With a little practice you may soon be able, with a diagram of the original position before you, to follow out clearly in your mind as many as twenty or more moves on each side. Some have quickly risen in the chess hierarchy in consequence of studying end games in this fashion. Although some of the games were hardly worth printing, most of them may be called models of grand play, and especially one of them, that between Messrs. Zukertort and Blackburne (No. 7). No finer game has ever been played, and only one as good. The combination includes a trap of such fiendish ingenuity that if any evil spirits were present they must have rejoiced and claimed Dr. Zukertort as a brother. Then follows a seemingly reckless move. He quietly places his queen in prise. If it is taken, mate follows in seven moves; and if it is not taken, mate will equally follow against any defence. The fineness of all this play is enhanced in our minds when we remember that his opponent was Mr. Blackburne, one of the most ingenious and formidable players in the world. The game is doubly annotated—by Dr. Zukertort himself and also by Mr. Minchin; and those who wish to appreciate fully the loveliness and value of the game will read their notes.

There is a commendable absence of high falutin in this volume. When a malignant man backbites you he excites in generous minds a reaction in your favour, and, of course, the converse holds that over-praise of men or things has an adverse effect. Do not let us talk too much about chess "genius" and the "science" of chess. Grand names do not suit small things. A pretty peasant maid, who is charming in her simplicity, is vulgar in feathers and finery. There is no room in our excellent game for genius, there is room for fine ingenuity. Chess is not a science in the sense in which, for example, the theory of light is a science. It is a game, an admirable game—pile up the laudatory adjectives if you please—but, in the technical sense of the word, it is no more a science than billiards.

Not long ago the writer of this article met at a dinner-party an inconvenient man who was always wanting to know. He looked like a weasel, and was in the habit of dragging out the skeletons we are supposed

to keep in our cupboards, and of kicking about their stinking old bones in the broad light of day. He wanted to know, among other things, whether any distinguished players were also distinguished men. The late Mr. Buckle, the author of the *History of Civilisation*, seems to be the only one who is known to fame. Perhaps the truth is that excellence in chess is proof of a special faculty, but not necessarily of mental power in any other direction. Many able men, after playing for years, are not able players, and many able players are not able men. Philidor was said to be the biggest fool in Paris. Blindfold playing seems to throw some light on the faculty. It is said to have been proved, by experiments on monkeys, that the thinking is done by the frontal parts of the brain, and that the other parts subserve other purposes. Now, Mr. Steinitz, who is not one of the blind men, can play over the board at least as well as Mr. Blackburne, who can play fourteen games at a time without seeing. Over the board, then, chess-thinking can be done equally well by either. Probably the faculty of blind play does not lie in the frontal but in the other parts of the brain, in those parts which are known to give birth to optical illusions which cannot be distinguished from realities. When you see a position on the board you experience an objective sensation, when you see it in your mind's eye you experience a subjective sensation. In the latter case you see the ghost of the position.

It is not worth while to write any more. What a futile thing chess is, what a futile thing everything is. Purposeless generations of men come and go and fill up their worthless time with this or that futility; and so it will go on until the ancient sun, grown cool and dim, shall drop a curtain of darkness on the human race and nurture life no more.

D. M. SALTER.

Readings in Rabelais. By Walter Besant. (Blackwood.)

BUT for one single point this book of Mr. Besant's could be reviewed in two words—wishing it a simple God-speed. The present reviewer has said on divers occasions what he thinks of Rabelais from the literary side, and readers of the *ACADEMY* have had their share of his valuable or valueless sayings. This, moreover, is an age of extracts and abstracts; and there is no doubt that, if Rabelais is to be comprehended by it properly without being read as a whole and with due apparatus of knowledge, extracts, rather than a Bowdlerised version of the whole, are the best form in which he can be read. That he is worth comprehending is a position which, thank Heaven, is not worth arguing. It may be said of him, and with much greater truth, as it was said of a very much lesser man, "il déplaît invariablement à tous les imbéciles." That various persons belonging to that vast army take care occasionally to register their adhesion to it is an interesting fact, no doubt, and not an unimportant one in reference to a certain proposition of Mr. Carlyle's. It cannot be said to be very much more. In the present volume most of the more striking passages separable from "Gargantua" and

"Pantagruel" are culled and presented in a version in which Mr. Besant has carefully gone over and corrected his predecessors. The result, if rather less picturesque than (at least) Urquhart's, is infinitely more faithful. In a few places the literary opinions expressed by Mr. Besant in his brief Preface and annotations (for he has very wisely left the text to make its own way for the most part, referring readers to his book in the "Foreign Classics" series) might give us points of disagreement, but these are of no importance. Mr. Besant being perfectly sound on the Fifth Book, we have nothing to say on that head, except to remark that much additional reading of French sixteenth-century literature during these last years has convinced us more than ever that nobody save Rabelais can possibly have written it. We think that Mr. Besant perhaps exaggerates somewhat the conscious purpose present in Rabelais' book, and that he does not allow quite sufficiently for the spontaneous excursiveness of genius and for the satirical attitude of this particular man of genius. But there is one point on which, while heartily thanking Mr. Besant for this book, and recognising it as a great service (which no one could have done better, or had a better right to do, than himself), we wish to cross swords with him in a friendly way for the honour of Master Francis.

It was evident from Mr. Besant's former book that he took the view of Rabelais which regards him as what is commonly called a Freethinker, and in some passages of the present volume he emphasises that estimate. In the account of the "Ile Sonnante" he says that Rabelais "had in his mind no possibility" that the Church could ever be a good to humanity. He says that "the Gospel was associated in his mind with the cloister," and that when he emerged he "never cared to look at it again." He represents the famous voyage as a *Kritik aller möglichen Offenbarung*, and at least hints that the search is fruitless. Now this view is, to our mind, totally erroneous. We can find for it no warranty of Rabelaisian scripture, and we know that persons who are themselves quite indifferent to orthodoxy and heterodoxy, as such, think as we do. We can quite imagine that those who see in poverty, chastity, and obedience the highest and almost the indispensable virtues of a Christian may honestly call Rabelais unchristian. We can quite understand how those who used to be called enthusiasts, whether of the extreme doctrinal or the extreme mystical type, may be certain that he was out of their fold. But we can find nothing in Rabelais, after repeated reading of him, which Dr. Folliott or Dr. Opimian need have been ashamed of (except, of course, his merely local, temporal, and accidental licence of speech); and we do not know that those delightful persons have ever been accused of want of orthodoxy, according to the standards of one, at least, and not the least respectable, of the branches of the Christian Church. We should like to back ourselves for a copy of the first editions against any examining chaplain in England to defend Rabelais' orthodoxy on Anglican principles; and that, considering his date and circumstances, is a conclusive issue. It may be said that this is an extra-literary question, but it is not. No

one who has looked into the matter can be unaware that the abuse showered on Rabelais has in very few instances had for reason a genuine dislike of what is, according to modern standards of taste, repulsive in his work. It is because he has been branded as an apostate—and, what is more, a cowardly apostate, who shirked the consequences of his apostasy; because he exposed abuses, the defence of which has been inherited by a powerful corporation; because he laughed at follies which are constantly reproducing themselves as excrescences of religion, that people have taxed defects which Romanists and Protestants alike forgive in a hundred writers pledged to their own side respectively. What Rabelais' convictions *in foro interiore* may have been no man can say. But that nothing affecting doctrine can be found in his work which would disgrace a bishop of the Church of England we do most stoutly hold. His literary merit, of course, is not in the least affected by this with those who can judge, but with those who cannot judge it is; and therefore it is important to protest as well against unauthorised claims as against unauthorised repudiations. For ourselves, we should be very well content to say, "Rabelais believed it, and not we; Rabelais disbelieved it, and not we; peace, in any case, be with Rabelais;" and probably Mr. Besant would say "Amen" to us. But there are others who will not say this, and it is for that reason that we think it well to put on record here the result at any rate of some reading and some thought on the matter.

GEORGE SAINTSBURY.

Missale Drummondense: the Ancient Irish Missal in the Possession of the Baroness Willoughby de Eresby. Edited by the late G. H. Forbes. (Burntisland: At the Pitligo Press.)

THIS is one of the works which the late G. H. Forbes was engaged in printing at his private press when death put a stop to his valuable labours. This Missal, though but recently given to the public, was all in type before the appearance of Mr. Warren's edition of the *Corpus Missal* (1879), which Mr. Forbes did not live to see. His literary executor—"W. B."—with a modesty which is known to all who are acquainted with him as characteristic, has not entered on any of the interesting questions which a comparison of the two Missals suggests, but has merely sought to issue, with accuracy, the work as his friend had planned it. There is justice in the additional reason with which "W. B." fortifies himself in his resolution, when he remarks that the work of comparison "had better be deferred until the other Ancient Irish Missals—the Stow and the Rosslyn—are in the hands of the public." As is already known to liturgiologists, none of these four Missals throws more than, at most, a few stray gleams back upon the native ritual of the Celtic Church. They date either from a period when the Roman rite, whether derived via England or more directly, had become dominant, or from a period when at least it held its own with the native rite.

The Drummond Missal alone possesses a Calendar. This is its distinctive and most

interesting feature; and, as might be expected, it contains much matter for the consideration of those versed in the obscure and, I fear, not very fruitful subject of Irish hagiology. This Calendar was printed by the late Bishop of Brechin in the *Kalendars of Scottish Saints*; but the bishop's learned brother aims here at more minute accuracy, and reproduces the Calendar in a very much more correct form. Anyone, even from a hasty perusal of the document, must be satisfied that the scribe did not work on the basis of an older Irish Calendar, incorporating the names of the saints of some Martyrology of extraneous origin, but, on the contrary, made a foreign Calendar (found, as I should imagine, in his exemplar Missal) his basis, adding the names of saints of local celebrity. Thus we find, as in the *Book of Obits* of Christ's Church, Dublin, the entry for March 17: "Apud Hiberniam Occiani insulam, natale Sancti Patricii Archiepiscopi Scottorum." That is obviously not the original handiwork of an Irish scribe writing in that "island of the ocean." This particular entry, I suspect, is not only from a foreign source, but is in its wording older than the transcription and compilation of the Calendar. "Scotti," as a name for the inhabitants of Ireland, was becoming less frequent in the eleventh century. I may notice by the way that I have not observed any instance of "Scotia" being used for "Scotia Vetus;" "Hibernia" is the word constantly employed. Again, Mr. Forbes has observed that the names of Irish saints "hardly ever precede" those of what he calls "the Continental lists." Thus St. Augustine of Canterbury on May 24 takes precedence of the Irish Saints Aidhe and Colman; and similarly on June 24 the British St. Alban and St. Paulinus of Nola take precedence of St. Cronan, and so on. The general absence of saints of the Anglo-Saxon Church is to be noted. We observe, indeed, on May 26 "Depositio sancti venerabilis Bedae prespeteri," but Bede's name was long before this the common property of the Church. Indications of abridgment, and of careless abridgment, are frequently apparent. A connexion with the Dublin Martyrology already referred to is manifest; but it would require a closer comparison than I have attempted to make, to say whether the connexion is one of common origin or of another kind. The variants in the canon of the Mass have already been printed in the "Comparative Table" prefixed to Mr. Warren's edition of the *Corpus Missal*. There are not many interesting varieties in other parts of the service. I would venture to suggest that the letters "G. P. S." at the close of the office "Salve Sancta parens," &c. (p. 7), which Mr. Forbes tells us he does not understand, represent simply *Gloria Patri Sicut*.

As a rumour has gone abroad that the Pitligo Press may soon cease to exist, I would take this opportunity of representing to the trustees of the late G. H. Forbes that, if it could possibly be maintained, the works of liturgical importance that from time to time would issue from it under the direction of the Forbes librarian must form a monument to the honour of the family of Forbes that would be widely known to the learned

in other countries as well as at home. I am informed that the last *fasciculus* of the *SARUM Missal* will be issued to the public in a few days, and a very interesting mediaeval Pontifical of David de Bernham, St. Andrews, with Preface and Notes by Mr. Christopher Wordsworth, will shortly follow.

JOHN DOWDEN.

NEW NOVELS.

A Christmas Rose. By Mrs. Randolph. In 3 vols. (Hurst & Blackett.)

Through the Stage-Door. By Harriett Jay. In 3 vols. (White.)

The Millionaire. In 3 vols. (Blackwood.)

Loving and Serving. By Holme Lee. In 3 vols. (Smith, Elder & Co.)

To Leeward. By F. Marion Crawford. In 2 vols. (Chapman & Hall.)

In a Corner of the Vineyard: a Village Story. By I. Pleydell. (Hodder & Stoughton.)

MRS. RANDOLPH'S new tale, flower-named, according to her custom, is a pleasantly readable, though not remarkable, society novel. All the characters and properties are stock ones, but she has used them cleverly; and the book will not fatigue, if it fails to excite. She has got one fresh situation. The wealthy, self-made merchant, who disowns his only daughter for marrying against his will, is left an old estate by a former customer on condition of changing his name, settles down as a county magnate, educates himself up to the position by sheer force of will and ability, becomes knight of the shire, a baronet, a Minister, and an aristocrat in bearing and habits, no trace of his former roughness remaining. The result is that his daughter, who has not seen him for more than a quarter of a century, does not recognise her father, James Smithson, in the Sir James Denton who goes everywhere in society, and has to wait till he reveals himself to her. The idea is not a very probable one; but once grant it, and it is effectively worked out.

Miss Jay has taught her readers to look for vigorous work at her hands, so that her very merit is to blame if this latest book of hers causes some disappointment to her readers. It is far from dull, is even bright and easy, but it lacks the strength and freshness we naturally expect from her; nor is it written from the inside. The story is slight, being that a wealthy and middle-aged officer falls in love at the theatre with a good and pretty actress of burlesque, Lottie Fane, and desires to make her his wife; but, after he has won her conditional assent, mischief is made, with the object of parting them, by his sister and a half-adopted ward of his, whose interest it is that he should not marry. The usual intercepting of letters is the main agency employed, and all the latter part of the tale is occupied with the trouble which comes in consequence, and the means taken for setting it right. The theatrical portions, though cleverly sketched, do not seem derived from first-hand knowledge; and the self-contained little heroine and her kindly, but boisterous, sister are the only characters which are not mere lay figures. And the Camden Town household, with a meek, industrious, kindly little father, much put upon by his

gloomily majestic wife, whose tragic utterances are constantly snubbed by her younger daughter, while the elder consoles their father, is almost a transcript from the Wilfer family in *Our Mutual Friend*. Miss Jay has originality enough not to need the help of plagiarism, and no one would take such well-known goods wittingly; but the resemblance is so close that unconscious memory must have been at work when she was writing that episode of her story.

The *Millionaire* is one of those international novels, half English and half American, which have come up of late years, and is a fairly successful example of the genus. It belongs rather to the school of Mr. Laurence Oliphant than to that of Mr. Henry James, and indeed the points of resemblance to the former writer are not infrequent. One or two quite minor turns of phrase show that the author has real acquaintance with things American; and the *Millionaire* himself, Dexter File, of New York, is a careful study, blended of the characteristics, so far as known, of two or three celebrated railway kings of Wall Street. But the part of the book which probably gave the author most pleasure in writing—that concerned with English politics—cannot be pronounced a success. It does not lack cleverness; but his party views, which are very definitely those of *Blackwood's Magazine*, have too much animosity in them to allow of sufficient lightness and playfulness in the intended satire. In drawing the portraits of two distinguished politicians of the Liberal school as Mr. Spinner and Mr. Chirp he has committed the literary mistake of making the former speak, not a clever burlesque of his actual style (which would have been an amusing feat to accomplish), but as he would speak if he were, on the one hand, the conscious impostor which the author thinks him, and, on the other, had one foot inside the Palace of Truth and the remaining one in the open, so as to betray himself in alternate sentences. For example, Mr. Spinner is represented in one place as giving a lecture on Parliamentary tactics to a rising young man of his party, of good position and high personal honour, on whom he is about to bestow office, and is telling him to avoid making direct charges against political opponents, which might be difficult or impossible of proof, but to blacken their characters by innuendo and indirect inference, as at once a safer and a surer way. Now, without question, even on the hypothesis that the author's diagnosis of character is just, a political Pecksniff would not expose himself in such a fashion, we do not say to a young and ardent admirer, but to his very innermost self. He would keep up appearances to his own conscience, and take himself in before trying his hand on the public. As to Mr. Chirp, who is described as "a small man in a great place," no fun is produced out of him for the reader's benefit—whether because the author preferred to concentrate his powers on Mr. Spinner, or because he had not made a preliminary study for the subordinate personage. Anthony Trollope's public men, though far from his best sketches, are more life-like and more diverting.

Loving and Serving is a gracefully told story of a series of episodes in the life of a

very charming young lady. There is little plot, and not very much incident, what there is being intended solely as the frame and background, with other accessories, of the central portrait. Mary Martha Brooke, whose twofold fore-name is intended to symbolise her character, as otherwise shadowed in the title of the book, is shown to us under a variety of conditions: in the house of some cousins, who, though affectionate enough in their degree, find her superior attractiveness a little in the way of their promotion; in the French home of a poor and widowed aunt with two daughters; in the old manor-house of a wealthy great-uncle whose next heir she is, and who takes her up after long neglect; in her own love-affair, and so forth—in each and every case displaying cheerful helpfulness, a pretty mingling of impetuosity in manner with self-restraint in action; a young girl's taste for liveliness and excitement, with a mature woman's resolution in making the best of dull days and routine duties; readiness to submit to external dictation in details, and a firm will as to matters of principle, where resistance may become a duty, underlying her docility. Such is the heroine; and, despite a little excess in minute details of the small-beer description, which slightly fatigue the attention, her acquaintance is worth making.

Mr. Marion Crawford's new book is as clever in its way as its precursors, and, indeed, displays a faculty of which they gave but faint indications, if any—that of writing aphorisms, almost epigrams, with a cynical flavour perceptible, though not dominating them. His theme, however, is not a pleasant one, being the sufficiently trite subject of illicit love. His heroine, a handsome and clever woman of mixed race, English by the father's side and Russian by the mother's, unites some of the qualities of both stocks, having the perseverance (not to call it doggedness) of the Briton, blended with the impulsive self-abandonment in search of an ideal which so many Russian women have displayed in our time. She has muddled herself by tackling, with an untrained and illogical though receptive mind, the metaphysic of Hegel and of Herbert Spencer, and is the sport of her own varying moods and imaginative power of gilding what she likes for the time. She is wooed by one of the old Roman nobility, a Marchese Carantoni, young, handsome, wealthy, reasonably clever, and interested in serious affairs, a high-bred and high-minded gentleman in every fibre, and deeply in love with her. She clothes him with the attributes she thinks she would like in a lover, and accepts him. They marry, and immediately she is disenchanted, taking the respectful courtesy he continues to show her as lack of ardour, and finding no romance in his methodical attention to those small details which make up most of the duties and comfort of life, but have no excitement about them. Just when she is wearying of it all, a man appears on the scene who embodies her Byronic ideal. He is an English traveller and professional author, of strong physique and stronger passions, and with a colour and vitality in his nature which correspond to like qualities in herself, while

contrasting with the more conventional disposition of her husband. We are told that he is thoroughly selfish and fickle, that he has the faculty of being madly in love many times over, and of doing anything to have his way while the frenzy lasts, even though bitterly sorry for the results when the fit has passed. He knows his weakness, and yet begins the old game anew with the heroine, whose sister-in-law is the only woman he had truly loved before, and who still retains some wholesome influence over him. However, it is not strong enough to prevent the catastrophe. He induces Leonora Carantoni to elope with him, and the shock unsettles the injured husband's brain. He eludes the keeper in charge of him, and follows the guilty couple to their retreat, where, in aiming at his injurer with a revolver, he shoots his wife, who throws herself in the path of the bullet. A second shot merely wounds her paramour; and the book ends with telling how, after a brief retreat among the recluses of Subiaco, he went back to his old life of newspaper correspondent, leaving the damaged lives of the Carantoni family behind him. There is no attempt to minimise the ugliness of the whole business, or to represent it as likely to have yielded lasting happiness had the Nemesis not come as it did. They have not got yet in America to viewing the matter from a Guy Livingstone standpoint. They are a moral people, and get divorces cheaply and easily when they tire of marriage, so that they eat their cake and have their cake in a fashion impracticable elsewhere, even in Prussia itself, and so achieve the same ethical results in a different fashion. Anyhow, the book can do no hurt, though it would have been easy to choose a pleasanter topic.

In a Corner of the Vineyard is a story of how some measure of Christianity and civilisation was introduced into a village of salt-workers, whose previous view was "that if buildens is tew be builded, let 'em be pooblics an' not choorches." They undertake to "tackle" any parson who may attempt to convert them, and do so pretty vigorously when the mere thread-paper of a man who undertakes the task earns their disapproval by opposing an application for a licence for a new public-house. How he conquers in the long run is told with some graphic power and vividness, with no goody element to spoil it.

RICHARD F. LITTLEDALE.

GIFT-BOOKS.

The Merry Adventures of Robin Hood. Written and Illustrated by Howard Pyle. (Sampson Low.) Like two others who have devoted themselves to the restoration of the legendary lore of England—the late Sidney Lanier and Mr. James Baldwin—Mr. Howard Pyle is, we believe, an American. But, unlike them, Mr. Pyle is an artist as well as a storyteller. It is but four weeks since we spoke favourably of his illustrations to Mr. Baldwin's *Story of Siegfried*, which is issued by the same publishers. In the present case, however, we fear that he has attempted a too ambitious task. In a large quarto, than which nothing could be more handsomely turned out, he has undertaken to tell in prose the tale of Robin Hood, and to illustrate it profusely from his own designs. Of the text it is not needful to say much. The spirit and language of the old ballads seem

fairly well preserved, though much has been lost by abandoning their terseness. Nothing is contributed to the elucidation of the ballad cycle either in a preface or in notes. The illustrations are the main thing; and here we think that Mr. Pyle has not quite risen to the occasion. There is much wealth of appropriate detail and careful study of the figure, but somehow the scenes depicted are not alive. On one matter we can give ungrudging praise—the engraving has been carried out honestly on the blocks after a fashion that is German rather than American, without any adventitious aids. And the attention given to the head- and tail-pieces, the borders, and the initial letters leads us to infer that Mr. Pyle has been his own engraver. On this account we hail the book as a new departure in American art.

Rhyme? and Reason? By Lewis Carroll. With Sixty-five Illustrations by Arthur B. Frost and Nine by Henry Holliday. (Macmillan.) It is, we suppose, our own fault if we have expected too much from Lewis Carroll's new book. We are honestly told on the fly-leaf (as also in the advertisements) that, with the exception of some half-dozen pages, the whole is a reprint from "Phantasmagoria" and "The Hunting of the Snark." Of the new pieces, we must enter a mild protest against "Fame's Penny-Trumpet" as being savage rather than humorous; and we take the liberty of quoting the following entire:

"ECHOES.

"Lady Clara Vere de Vere

Was eight years old, she said:

Every ringlet, lightly shaken, ran itself in golden thread.

"She took her little porringer:

Of me she shall not win renown:

For the baseness of its nature shall have strength to drag her down.

"Sisters and brothers, little Maid?

There stands the Inspector at thy door:

Like a dog, he hunts for boys who know not two and two are four."

"Kinds words are more than coronets,"

She said, and wondering looked at me:

'It is the dead unhappy night, and I must hurry home to tea."

Mr. Frost's illustrations are also new. They seem to us unequal, but they are most successful where to fail would have been little short of calamitous. "Ye Carpette Knyghte" is a reminiscence of Tenniel; but we do not know that Tenniel himself could have surpassed the best of those to "Phantasmagoria"—e.g., on pp. 2 and 40.

Pilgrim Sorrow: a Cycle of Tales. By Carmen Sylva. Translated by Helen Zimmermann. (Fisher Unwin.) Under the pseudonym of "Carmen Sylva" the young and beautiful Queen of Roumania has won for herself a literary reputation in Germany which is something more than a *succès d'estime*. Since 1878 her published works have followed one another quickly, though it is manifest that some of them were written in earlier days. To assign them their right position in literature would be as puzzling a task as a critic could undertake; nor do we care to judge from a single sample—and that a translation which does not run very smoothly. As with some other German books of the same class, an English reader will probably think that imagination has here got the better of sense. Under the form of an allegory, the miseries of human life are made to pass before us in almost all their hideousness. Of this perhaps we have no right to complain, for this is, in sad truth, one aspect of the world. But we are compelled to consider some of the scenes as both involved and tedious. The impression left is as if we had listened to the recital of a bad dream. In short, a powerful book, but a painful.

English Poets. By John Dennis. "Heroes of

Literature" Series. (S. P. C. K.) This book is designed for young readers, and it is admirably fitted for its purpose. Mr. Dennis writes with full knowledge of his subject, and catholic sympathy with various kinds of excellence. He is familiar both with English poets and with their critics; and, making use of a highly cultivated judgment, he has put into small space some of the best results of the most recent criticism. His feeling for poetry is genuine, and he writes throughout with an eye to poetical qualities, at the same time taking care to give such biographical facts as would be likely to attract the interest of the young. The writer's enthusiasm for the subject colours the style without betraying him into extravagance. We do not know any book on English poets more suitable for young readers, or more likely to induce them to read poetry as poetry, and to guide their taste in right directions.

Christmas Entertainments (1740). Illustrated with many diverting Cuts. "The Vellum-Parchment Shilling Series of Miscellaneous Literature, No. IV." (Field and Tuer.) This little book is altogether superior in interest and importance to much of the popular literature of its time. It suggests very significantly how far 1740 was ahead of 1640 (and of 1690, too) in its healthy scepticism with regard to witches, hobgoblins, "buggybows," and the whole supernatural rout of them, and how the fraud, folly, and blood-thirstiness which had been fostered by such beliefs were in course of succumbing to the keen edge of ridicule. This is not a mere catchpenny story-book, but sets itself to prove, by means of wit and humour, that "Enchantment proceeds from nothing but the chit-chat of an old nurse, or the maggots in a madman's brain;" and that "the hobgoblins, the witches, the conjurers, the ghosts, and the fairies are not of any value, or worth our thought." It was a distinct advance in respect of culture and of humanity to point this moral in a form which would bring it within the reach of the peasant and his children; and therefore this little book (independently of its direct allusions to matters historical and literary) is valuable to the student of the eighteenth century in England. The days of the Lillies, the Aubreys, and the Glanvilles, of the astrologers and the witch-finders, had evidently in great measure passed away; and even if there passed away with them some of the romance and poetry of the life of the common people, something of the graceful witchery of the "Midsummer Night's Dream" and of "L'Allegro," still on the whole the world was the better. The wood-cuts are clever and characteristic, and in many instances have an Oriental simplicity and directness. The element of burlesque is carried into this department also: witness "The Hobgoblin Society," from an original painting of Salvator Rosa, and "Witches at an Assembly, from a capital piece by Albert Durer, as supposed by the hardness of the drawing." It is scarcely necessary to add that *Christmas Entertainments* is worth a shilling of anybody's money.

In *Paths in the Great Waters* (S. P. C. K.), Mr. C. N. Hoare has combined an excellent description of the trials and difficulties which were encountered by the first settlers in Virginia with a story narrating the special adventures of a young squire and his companions from Buckinghamshire who took part in the expedition. The historical part of the book is founded mainly on the *Description of New England* by that prince of adventurers, Capt. John Smith, and may be relied on for accuracy in its details. Why, however, does Mr. Hoare mention the "siege of Regel" and the "battle of Rottenton" without stating to what places he refers? If he can set his finger on them on the map himself, he can hardly expect that his readers, old or young, will be able to do so.

His book as a whole is one to be thoroughly recommended, being both well conceived and well executed.

Jack O'Lantherne. (Blackie.) Under this rather strange title—the name of an old sailor who plays a leading part in the book—Mr. H. Frith tells the story of a boy born in 1765, who at an early age was seized at Portsmouth by a press-gang, served in the Royal Navy, and, finally, shared the lot of the garrison shut up in Gibraltar when the fortress was besieged by the Spaniards in 1779-82. The story, which is put into the mouth of the boy himself, is simply and graphically narrated, and is full of exciting adventures of various kinds. It will certainly be a favourite with all young readers.

The Art Journal. New Series. 1883. (Virtue.) In the bound volume, even more than in the monthly numbers, does the high standard maintained by the *Art Journal* show itself. Without presuming to depreciate the contributors of text, we are most impressed with the enterprise that gives us three plates every month—line-engravings, etchings, or facsimiles. About the last-mentioned we have one suggestion to make; and that is, that it would be as well to tell us something about the processes by which such different subjects as a pencil drawing by Mr. Ruskin, an oil-painting by M. Bouguereau, and a terra-cotta panel by Mr. Tinworth are reproduced. We are sorry to say it, but the etchings are, almost without exception, far finer than the engravings; and the wood-cuts leave something to be desired. Among the best are those that accompany Mr. Stanley Lane-Poole's two articles on "The Museum of Arab Art at Cairo."

Leslie's Songs for Little Folks. By Henry Leslie. (Cassells.) We are much indebted to the publishers for a cheap edition of this well-known book of music for the nursery. The old-fashioned little girls of Mr. Millais (for there are no boys) will come as a pleasant change to those who are beginning to weary of Miss Greenaway; nor will anyone complain that the subject of the frontispiece is not quite congruous with the rest. That such a choice book can be produced for eighteenpence seems almost incredible.

Blue and Red; or, the Discontented Lobster. His History related in Verse by Juliana Horatia Ewing, and painted in colours by R. André. (S. P. C. K.) We know of no combination that has been more happy this holiday season than that of Mrs. Ewing with Mr. André—the pungent wit of the one with the profuse imagination of the other. *Blue and Red* is no less effective than the *Verse-Books for Children* which we noticed last week.

MESSRS. SWAN SONNENSCHNEIN have continued their series of short biographies of historical personages with *Sir Walter Raleigh*, by F. L. Clarke, and a reprint of M^{de}. Guizot's *Rachel Lady Russell*. They are unusually well printed, and the illustrations also are above the average.

We have received the bound volumes of several popular magazines, than which nothing can be better Christmas presents to those who have not seen the monthly numbers. Specially would we mention *The Boys' Own Annual*, which seems to be printed on better paper than the parts; the *Leisure Hour*, which is full of interest as well as of instruction; and the *Union Jack*, which (we regret to find) has been unable to sustain the competition of the first mentioned.

MESSRS. DEAN AND SON have sent us *So Happy* and *At the Mother's Knee*, printed in gorgeous colours, which will please those most whose taste is least sophisticated; also three additions to their "Rose and Lily Series," which we are ourselves disposed to prefer to the larger volumes.

NOTES AND NEWS.

THE Rector of Lincoln College, we regret to hear, is very ill. Though slightly better according to the last report, his condition is extremely critical.

A FRESH effort is being made at Oxford to establish a university readership in the languages, literature, and antiquities of Scandinavia. Two years ago, when a similar appeal was made to the University Commissioners, it was replied that the institution of readerships would be the work of the university after the completion of the new statutes. The present memorial, which is circulated by the Rev. C. Plummer, of Corpus Christi, is addressed to the delegates of the common university fund. Seventy-two signatures of members of congregation have already been obtained.

WE understand that the Life of Lord Lytton, of which the first two volumes have just appeared, will be completed in three volumes more, making five in all.

WE hear that Prof. Seeley's *Expansion of England* has sold three thousand copies in two months, and is still selling at the rate of thirty copies a-day.

THE next addition to the Parchment Library will be *The Vicar of Wakefield*, edited by Mr. Austin Dobson. The chief feature of this reprint will be the notes, which are full of curious research, and copiously illustrate Goldsmith's masterpiece from contemporary literature. Goldsmith seems to have hitherto escaped such annotation, there being but few notes in Peter Cunningham's edition, and those chiefly textual.

MR. E. A. FREEMAN has prepared for the press a new edition of his essay on *The Growth of the English Constitution from the Earliest Times*, which first appeared in 1872.

THE next volume in the "English Men of Letters" series will be *Addison*, by Mr. W. J. Courthope, which will be followed shortly by *Bacon*, by the Dean of St. Paul's.

PROF. JOHN NICHOL has just issued a third edition, revised and greatly enlarged, of his *Tables of European History, Literature, and Art* (Glasgow: MacLehose). The form has been altered from quarto to large octavo; four tables dealing with America have been added; and an entirely new column treats of the Fine Arts. We are also informed that every date has been several times verified by the comparison of various authorities.

PROF. NICHOL has in preparation a volume of *Essays on English Literature*, which will deal with (among others) Carlyle, Thackeray, Dickens, Macaulay, Mr. Tennyson, and Sydney Dobell.

MR. W. A. HUNTER has in the press a new and enlarged edition of the larger of his two works on Roman Law.

MESSRS. W. H. ALLEN AND Co. have in the press a new work by the Hon. Albert Canning, entitled *Thoughts on Shakspeare's Historical Plays*. The book will contain reviews of the historical plays in thirteen chapters, with extracts and notes from Shaksperian commentators and historians.

MESSRS. GRIFFITH AND FARRAN will publish early next year a new volume by Mr. H. Schütz-Wilson, entitled *Studies in History, Legend, and Literature*. It is dedicated to Mr. J. A. Froude.

Poetry as a Fine Art is the title of a work by Prof. Moyses, of McGill College, Montreal, announced for immediate publication by Mr. Elliot Stock.

Plant-Lore and the Bible is the title of a series of papers about to appear from the pen of the Rev. Hilderic Friend. The same author is also

writing a number of articles on "The Queen of Flowers; or, the Rose in History, Tradition, and Folk-Lore."

THE text of "Strafford" has been revised by Mr. Browning for Miss Hickey's annotated edition. There are several changes in the punctuation, two of which make important difference in the sense, and a few verbal alterations.

MR. EDWIN HODDER ("Old Merry") is writing a series of papers on "Children Famed in Song and Story" for *Little Folks*. The subjects dealt with are not characters in fiction, but real boys and girls; and the first, which will appear in the January number, gives many interesting facts about Casabianca.

A TRANSLATION into English has appeared of the interesting historical novel, *Klytia*, by George Taylor, the *nom de guerre* of Prof. Haus-rath, of Heidelberg. It is from the pen of Mr. Sutton F. Korkran, late of the British Museum, and is published in the Tauchnitz collection of German authors.

TO-DAY, December 15, is the two-hundredth anniversary of Isaak Walton's death; and the occasion has been commemorated by the issue of a new edition of Mr. Thomas Westwood's *Chronicle of "The Compleat Angler"* (Satchell), which may now claim to be an exhaustive bibliographical record of the various editions and mutations of that delightful work. The first edition (1864) enumerated fifty-three editions of Walton's book; the present one enumerates ninety-seven. Some notes have been added by Mr. Thomas Satchell.

THE Pipe Roll Society are about to go to press with *The Pipe Roll of the Fifth Year of Henry II.* and *A Key to the Abbreviations used in the Pipe Rolls*, the two volumes forming the first issue. As the editions to be struck off will only suffice to supply the members of the society, any additional names should be sent forthwith to the hon. treasurer, Mr. W. D. Selby, Public Record Office, Fetter Lane, E.C.

THE *Genealogist* for January, the first number of the new series, will contain, *inter alia*:—"The Boroughbridge Roll of Arms;" "Token-Books at St. Saviour's, Southwark," by Mr. W. Rendle;" "The Ravishment of Sir John Eliot's Son;" "The Fashion Family;" "Notes on the Family of Playter, or Playters, of Co. Suffolk;" "A Peerage Directory, 1727;" "The Black Prince;" "A Writ of Summons of Richard Cromwell;" and "The Visitation of Berkshire for the Year 1566," edited by Mr. W. C. Metcalfe.

HERR WILHELM SINGER, Paris correspondent of the *Neue Freie Presse*, has lately sent to that paper an account of an interview with M. Julia, of Passy, the present possessor of Heine's memoirs. M. Julia describes them as perfectly legible, although written in pencil on 147 large sheets of paper, obviously when Heine was very ill. Being imperfectly acquainted with German, the owner has not made a full examination of the MS.; but he allowed Herr Singer to satisfy himself by actual inspection that it veritably contains the poet's memoirs, the existence of which has always seemed problematical.

M. CHANTELAUZE's new work on the childhood, imprisonment, and death of Louis XVII. contains in an Appendix the deposition of the commissary Damont, who declares that he was an eye-witness of the Prince's death, and was present at the post-mortem and funeral.

MESSRS. FIELD AND TUER have sent us some specimens of what they style "Authors' Paper Pads"—i.e., blocks of a peculiar kind of fibrous paper, specially prepared for writers for the press. We have tried one of them, and found it useful for its purpose; but it is, we fear, hopeless to expect that authors will consult the convenience of printers.

NOTES OF TRAVEL.

THE Council of the Royal Geographical Society have given their approval to a proposed expedition for extensive explorations in New Guinea, under the leadership of Mr. Wilfrid Powell, who is already known by his voyage on the north coast of that island to New Britain. Mr. Powell intends to ascend the Ambernoli, the largest river at present known in the island, which flows into the sea on the east side of Geelvink Bay to its sources in the Charles Louis Mountains, and thence to make his way through the absolutely unknown interior to the sea near the Finisterre Mountains. Thence, if circumstances permit, he will cross the island to Port Moresby. The objects of Mr. Powell's journey are purely scientific. He will leave England early in next year.

MESSRS. FIELD AND TUER will be the publishers of Mr. A. R. Colquhoun's new book, *Amongst the Shans*, which has been prepared for the press by Mr. Holt S. Hallett. It will have upwards of fifty full-page illustrations.

PROF. REIN's new book on Japan is announced by Messrs. Hodder and Stoughton for publication next week. It contains an account of the travels and researches of the author, who was sent out to Japan under the direction of the Prussian Government. The physical features of the country are fully described, from personal observations made during a residence of nearly two years. The latter part of the work is devoted to the history, civilisation, and social condition of the Japanese people.

A NEW work of Eastern travels will be published by Mr. Unwin, entitled *Oriental Carpets*. This is a narrative of a journey of Mr. Henry Coxon, who travelled in the East for the purpose of collecting information with regard to the manufacture and trade in Eastern carpets. The book will be fully illustrated with map and diagrams.

A TRANSLATION.

A THEBAN HYMN.

(*Antigoné*, 1115-54).

STROPHE A.

O THOU of-many-a-name, who aye hast been
The glory of the fair Kadmeian queen,
Son of loud-thundering Zeus, whose sway

Renowned Italia,
And Eleusinian Dêô's open vales obey!
O Bakcheus, who at Thebes dost dwell,
Thebes—mother-city of each Bakchanal,—
Where the Ismenos flows with gentle tone,
Where once the savage dragon's teeth were sown.

ANTISTROPHE A.

Above the double-crested mount
The smoke and flame beheld thee, as they rose,
Where the Korykian Nymphs at the Kastalian
fount,

Thy votaries, repose.

The Nysian hills with ivy covered o'er,
The many clustering vines on the green shore,
Behold thy progress to thy Theban shrine,
Amid immortal words, "All hail! all hail!" divine.

STROPHE B.

For Thebes thou honour'st
Of cities most and best,
With thy mother who 'mid lightning and 'mid
thunder passed to rest.
And, now, since 'neath the plague thy seat
Is perishing, with healing feet
Swift to our succour flee
From the Parnesian slopes, or o'er the sounding
sea!

ANTISTROPHE B.

O leader of the stars that breathe and burn,
Lord of the voices of the night, return!
Youth, sprung from Zeus, reveal again
Thyself with all thy Naxian train,
Who through the night with frenzied spirit sing
And dance in honour of their Bakcheic king!

ROBT. BROWN, JUNR.

OBITUARY.

FRANÇOIS LENORMANT.

It is with extreme regret that we announce the death, on December 9, of our valued contributor, M. François Lenormant, though the news will hardly come unexpected to the readers of the ACADEMY. It seems that he never quite recovered from a wound received in 1870, when he fought as a volunteer at the siege of Paris. During the past two years we have received more than one letter from him complaining of the recrudescence of this wound. Last winter, while engaged in archaeological explorations in Southern Italy, fatigue and other hardships brought on an illness not unconnected with the same source; and in August of the present year his case became critical. The actual cause of death was peristitis.

M. François Lenormant was born in 1837, the son of Charles Lenormant, himself an archaeologist scarcely less distinguished. He had thus not completed his forty-seventh year. But how much of writing and of travel had been crowded into that short life! In the absence from England of Prof. Sayce, we shall not attempt to estimate the value of M. Lenormant's work. Suffice it to say that, with the single exception of Prof. Sayce himself, no modern *savant* has gained distinction in so many different departments of learning. He had made the entire ancient world the subject of his study. The first work he published—*Essai sur la Classification des Monnaies des Lagides* (1856)—won for him the numismatic prize of the Académie des Inscriptions when he was not yet of full age. What we believe to be his latest work—*Monnaies et Médailles*—has appeared within the past few weeks in the "Bibliothèque de l'Enseignement des Beaux-Arts." To enumerate the mere titles of what he wrote between those two dates would more than fill a column of the ACADEMY. Numismatics led him into the general field of classical archaeology. While never abandoning his taste for coins, vases, and Greek paintings, he took up in addition the study of the cuneiform inscriptions, in which he was among the first to recognise the existence of a non-Semitic language now generally known as Accadian. Of all his writings, those which elucidate the early chapters of Genesis from the traditions of Babylonia are probably the best known in England.

Lenormant attempted to cover such a wide area that it was inevitable he should occasionally be caught tripping by specialists. He did not, perhaps, make any discoveries of the first importance. But what he did know he knew at first hand by means of his own researches; and his example contributed much to popularise the results of what we take leave to think the most progressive department of ancient learning. His constant object was to obtain fresh light upon the origin of civilisation in those two portions of the globe from which our own civilisation is ultimately derived—the Mediterranean and Mesopotamia. To praise his clearness of thought, his lucidity of style, is needless to readers of the ACADEMY. By his premature death, classical and Oriental studies have lost their most brilliant representative.

CHARLES BAGOT CAYLEY.

CHARLES BAGOT CAYLEY, Member of Council of the Philological Society, was found dead in his bed, from heart disease, on the morning of Thursday, December 6. He was to have read a paper at the Philological Society on Friday, December 7; and a second on December 21. He was the son of Henry Cayley, Russia merchant; was born July 9, 1823, in the neighbourhood of St. Petersburg; educated at Mr. Polleary's school, Blackheath, King's College, London, and Trinity College, Cam-

bridge—B.A. and second class classical tripos in 1845. He had never been in any profession, and had resided during the last years of his life in London to be in the neighbourhood of the British Museum. He was an accomplished linguist, and his translations from various languages comprise complete renderings of Petrarch's *Canzoniere* and of the *Divina Commedia* in the original *terza rima*. He also attempted a translation of the *Iliad* in hexameters. He contributed to the *Saturday Review*, *Modern Thought*, and other journals. He was a brother of Prof. A. Cayley, the illustrious mathematician. He was buried at Hastings on Wednesday, December 12.

MAGAZINES AND REVIEWS.

THE editor of the *Englische Studien* complains that so few Englishmen support his linguistic quarterly, and yet he almost always has two or three English articles in it. Those in the present number are on "Beaumont, Fletcher, and Massinger," by Mr. Robert Boyle, of St. Petersburg; "Neglected Facts [and rash theories] on Hamlet," by Mr. F. G. Fleay; "Notes on *Death and Life*" in the Percy Folio, by Mr. F. York Powell, of Oxford; and a print of some short poems from the Auchinlech MS., by Prof. Kolbing, of Breslau. Prof. ten Brink writes on "Barewe, bare, here;" A. Brandes on the sources of the Early-English Vision of St. Paul; M. Heyne counsels Prof. Toller to go to school among the Germans and learn how to strengthen the poor Bosworth-Toller Anglo-Saxon Dictionary; Prof. Elze condescends to improve Landor, instead of Shakspeare and Milton; &c., &c.

WE learn from the *Boletín* of the Real Academia de la Historia that Señor Colmeiro has presented to that Academy the first volume of his *Introduction to the Cortes of Leon and Castille*, and that vol. ii. will shortly appear. In the same number Señor Rada y Delgado gives an interesting account of the Archaeological Museum founded at Constantinople in 1869. Several discoveries of Roman inscriptions and mosaics are also reported.

THE Review founded by Littré in 1867 under the title of *La Philosophie positive*, and continued since his death by MM. Wyrouboff and Robin, has ceased to appear. The cause assigned is "l'indifférence générale pour les questions générales. Ceux qui écrivent et ceux qui lisent s'occupent de tout autre chose que des hautes synthèses scientifiques."

WE have to announce also that the December number is the last of the *Athenaeum belge*, which has had a life of just six years. It might have been expected that Belgium could support one literary journal of the highest class which included among its contributors such names as MM. de Laveleye, de Harlez, Hymans, Ruelens, and Wanters. But it seems that the competition of France is too keen. For ourselves, we have read the *Athenaeum belge* regularly, and we regret its disappearance.

THE EASTERN COAST OF ITALY.

Brindisi: Dec. 3, 1883.

THE traveller who is bound for that dulllest of all dull places, Brindisi, and has a little time to spare, cannot employ it better than in turning aside to some of the small Italian towns which lie within driving distance of the stations on the route, and are all well worthy of a visit. The miniature republic of San Marino, Lucera with its castle and Roman amphitheatre, Canosa overlooking the battle-field of Cannae, Bitonto with its magnificent cathedral (ignored by Baedeker), are easily accessible and equally full of interest. I have just been spending a pleasant week in visiting them, and warmly recommend future travellers to follow my example.

San Marino, with its army of forty men, and its public debt of £216, does credit to the system of self-government. The roads are numerous and well kept, the land is well cultivated, and the towns (or villages) are clean and orderly. The view from San Marino itself is really worthy of the praises which guide-books bestow upon it; on one side the broken ridges of the Apennines lie below like huge waves of a petrified sea, while on the other side a richly tilled, undulating plain stretches away to the Adriatic. A museum has just been established in the town, filled with objects, partly given, partly lent, which are still but half arranged. There is a curious rhyton, with an inscription in Eugeanean characters engraved upon it; and among a number of Egyptian scarabs I noticed one with the name of Semempsis. The museum also contains a fine "St. Sebastian" by Ribera. The republic has been moving on rapidly of late years, so that several of the statements made by the guide-books in regard to it are now antiquated. Thus the upper town of San Marino can now boast of a post-office, and it is no longer necessary to mount to it in a bullock cart.

The drive from Rimini to San Marino is a pretty one, very unlike that from Barletta to Canosa across the flat and dreary Apulian plain, and along a road which runs as straight as an arrow, but subjects the traveller to an amount of jolting which is not equalled even by the paces of a camel. Apart from the beautiful tomb of the Norman Bohemund—or Boamundus as the inscriptions on the bronze doors of the rifled sepulchre insist on writing it—the most interesting object in Canosa is the ruined Roman amphitheatre which occupies the summit of a lofty hill overlooking Cannae, and now called "il Castello." The drafted blocks of stone of which the tower-like buttresses of the building are composed reminded me of Baalbek, and give a high idea of the prosperity of the ancient Canusium. The "square" Roman edifice of which Hare speaks, which stands in the fields about half-a-mile from the modern town, and not far from an arch or gate of Roman brickwork, is a tomb. The treasury of the cathedral contains a charming ivory crucifix of Byzantine workmanship, said to be of the seventh century, as well as an alabaster vase of very curious shape, which came from Bohemund's tomb. Where it was originally brought from I cannot imagine. Among the other wonders of Canosa I must not omit to mention one which is, perhaps, the greatest of all—I found no beggars there!

The drive from Canosa to Barletta, with three horses, occupies about three hours. Barletta itself deserves a visit, not indeed on account of its colossal bronze statue of the Emperor Heraklios, fourteen feet in height, but for the sake of its Norman cathedral with an exquisitely beautiful campanile which might well have served Giotto for a model. The cathedral occupies the site of an older temple, two of the columns of which seem still to be standing in their original position outside the church on the southern side of the choir.

The second part of the road from Bari to Bitonto, after passing Modugno, is rough and bad. But those who enjoy Romanesque architecture should on no account fail to make trial of it. The cathedral of Bitonto is one of the finest specimens of Romanesque work I have ever seen. The west door is very richly ornamented, and a sort of balustrading on the southern side of the church is extremely beautiful. The interior has been covered with stucco and whitewash, but contains two interesting old pulpits. A steam tramway now runs from Bari to Barletta, touching on the way at Bitonto and Ruvo. The latter place boasts of two archaeological collections, one of which—

belonging to Sig. Jatta—is said to be the best in the district. Unfortunately, want of time prevented me from paying it a visit, and I was obliged to content myself with the newly formed museum in Bari. This contains a small collection of vases and other objects found in the neighbourhood. Among them may be mentioned some interesting examples of archaic ware, two fine armlets, and a bronze ring with an inscription in Messapian characters.

A. H. SAYCE.

SELECTED FOREIGN BOOKS.

GENERAL LITERATURE.

- ALICE, Grossherzogin v. Hessen u. bei Rhein. Mittheilungen aus ihrem Leben u. aus ihren Briefen. Darmstadt: Bergsträsser. 7 M.
- BADIN, Ad. Saint-Petersbourg et Moscon. Paris: Charpentier. 3 fr. 50 c.
- BOUCHER, M. L'Aurore: Poésies. Paris: Charpentier. 3 fr. 50 c.
- CALMON, R. Trois Semaines à Moscou (Mai-Juin 1883). Paris: Calmann Lévy. 2 fr.
- DE LA CROIX, C. Hypogée Martyrium de Poitiers. Paris: Firmin-Didot. 30 fr.
- DELLA ROCCA, A. Principessa M. L'Arte moderna in Italia. Milan: Treves. 40 L.
- DU CHAILLU, Paul. Un Hiver en Laponie. Paris: Calmann Lévy. 15 fr.
- FRACCAROLI, G. Lo Scultore Innocenzo Fraccaroli. Verona: Münster. 1 L. 25 c.
- GAUTIER, L. La Chevalerie. Paris: Palmé. 25 fr.
- HARTMANN, A. Volkslieder. In Bayern, Tirol u. Land Salzburg gesammelt. Mit vielen Melodien, nach d. Volksmund aufgezeichnet v. H. Abele. 1 Bd. Volksstümliche Weihnachtslieder. Leipzig: Breitkopf & Härtel. 9 M.
- HAUCK, G. Arnold Böcklin's Geilde der Seligen u. Goethe's Faust. Berlin: Springer. 1 M. 40 Pf.
- KOHLER, J. Shakespeare vor dem Forum der Jurisprudenz. 1. Lfg. Würzburg: Stachel. 2 M. 60 Pf.
- LADREY, C. L'Instruction publique en France et les Ecoles américaines. Paris: Hetzel. 3 fr.
- MEISSNER, J. Die englischen Comödianten zur Zeit Shakespeares in Oesterreich. Wien: Koenig. 5 M.
- MUTHER, R. Die deutsche Bücherillustration der Gothik u. Frührenaissance (1460-1530). 2 u. 3. Lfg. Leipzig: Hirth. 20 M.
- RIBERYE, F. Cham: sa Vie et son Œuvre. Paris: Plon. 7 fr.
- SAY, L. Dix Jours dans la haute Italie. Paris: Guillaumin. 2 fr. 50 c.
- SCHRAUF, L. W. Giorgione's Werke, unter Berücksichtigung der neuesten Forschungen v. Crowe u. Cavalcaselle, Jordan, Lermoloff untersucht. Leipzig: Weigel. 2 M. 40 Pf.
- SCHLICKMANN, E. Handbuch der Staatsforstverwaltung in Preussen. 2. Thl. Die Verwaltung. Berlin: Grote. 7 M. 50 Pf.
- TISSOT, V. La Russie et les Russes: Kiew et Moscou. Paris: Plon. 25 fr.

THEOLOGY, ETC.

- FRIEDRICH, J. Geschichte d. Vatikanischen Konzils. 2. Bd. Bonn: Neusser. 12 M.
- MIDRASCH WAJIKRA RABBA, det. Das ist die haggad. Auslegg. d. 3. Buches Mose. Zum ersten Male ins Deutsche übertragen v. A. Wünsche. Leipzig: Schulze. 7 M. 50 Pf.

HISTORY.

- BERTRAND, A. La Gaule avant les Gaulois, d'après les Monuments et les Textes. Paris: Leroux. 6 fr.
- BRUNER, H. Kassel im siebenjährigen Kriege. Kassel: Hübn. 2 M. 50 Pf.
- CHANTELAUZE, R. Louis XVII: son Enfance, sa Prison et sa Mort au Temple, d'après des Documents inédits des Archives nationales. Paris: Firmin-Didot. 10 fr.
- CORDATUS, C. Tagebuch ü. Dr. Martin Luther, geführt 1537. Zum ersten Male hrsg. v. H. Wrampelmeyer. 1. Hft. Halle: Niemeyer. 1 M. 60 Pf.
- FRESON, A. Souvenirs personnels (1824-41) et Correspondance diplomatique de Joseph Lebeau. Brussels. 7 fr. 50 c.
- GANTIER, V. Renovation de l'Histoire des Franks. Brussels. 6 fr.
- GROSSMANN, F. W. König Endo. Ein Beitrag zur Geschichte der Jahre 1239 bis 1249. Göttingen: Vandenhoeck. 2 M.
- KUHN, F. Luther, sa Vie et son Œuvre. T. 1. 1483-1521. Neuchâtel: Sandoz. 6 M.
- WIEBE, E. v. Die englische parlamentarische Opposition u. ihre Stellung zur auswärtigen Politik d. britischen Cabinets während d. österreichischen Erbfolgekrieges (1740-44). Göttingen: Vandenhoeck. 2 M. 40 Pf.

PHYSICAL SCIENCE AND PHILOSOPHY.

- ALESSI, R. Sonometro. Misura matematica del Suono musicale. Naples: Morano. 4 L. 75 c.
- CZCI, A. Dei Germi ed Organismi inferiori contenuti nelle Terre malariche e comuni. Milan: Vallardi. 4 L.
- FEISTMANTEL, C. Die mittelbühmische Steinkohlenablagerung. Prag: Rziwnatz. 2 M. 40 Pf.
- FOERER, G. F. Die Phonolith d. Hegau's m. besond. Berücksicht. ihrer chemischen Construction. Würzburg: Stachel. 2 M.

FETTSCH, A. Fauna der Gaskohle u. der Kalksteine der Permformation Böhmens. 1. Bd. 4. Hft. Prag: Rziwnatz. 32 M.

IOANNIDES, A. Πραγματεία περί της παρ' Ἀθηναίων φιλοσοφικῆς γυνάξεως. Jena: Pohle. 1 M.

KRUKENBERG, C. F. W. Ueb. die Hyaline. Würzburg: Stachel. 1 M. 40 Pf.

ROSINI, SERRATI, A. Saggio storico-critico su le Categorie e la Dialettica. Turin. 7 L.

THOMSEN, J. Thermochemische Untersuchungen. 3. Bd. Wässrige Lösung u. Hydratbildung. Metalle. Leipzig: Barth. 15 M.

PHILOLOGY, ETC.

ANTON, J. R. W. De origine libelli: περί ψυχᾶς νόσμον καὶ φόνους inscripti, qui vulgo Timaeo Locrō tribuitur. Pars I. Fasc. 1. Erturt: Villaret. 6 M.

FABRI, T. de Mithrae dei solis invicti apud Romanos cultu. Göttingen: Vandenhoeck. 2 M. 40 Pf.

RES GESTAE divi Augusti. Ex monumentis Ancyranis et Apolloniensi iterum ed. Th. Mommsen. Berlin: Weidmann. 12 M.

CORRESPONDENCE.

SAVAGE LANGUAGES.

Oxford: Dec. 1, 1883.

It is pleasant to see that the study of ethnology, and particularly that branch of it for which I suggested the name of agriology, is changing hands, and that, in place of the mere reader of travels and journals, the scholar is at last stepping in with his scourge of small cords to clear the temple. It cannot be denied that Leibniz and others who gave the first powerful impulse to the study of savage nations have done lasting good, though they were not always in a position to apply the critical principles of the scholar and the historian to the evidence placed before them by travellers and missionaries. Still, Leibniz had the spirit of the true scholar in him; and he it was who, from the first, insisted that a study of the languages of savage tribes was the only safe foundation for a science of ethnology. He said: "Je trouve que rien ne sert davantage à juger des connexions des peuples que les langues." At present the number of those who write on the history, languages, religions, mythologies, superstitions, and customs of savage tribes becomes smaller and smaller, for the simple reason that sad experience has at last taught many writers on psychology and sociology how completely they went astray whenever they ventured to generalise and philosophise on savages without acquiring first a certain knowledge of their language, however small. Since the appointment of Dr. Hahn, for instance, as Professor of "Hottentotology" at Cape Town, we have heard little about Khoi-Khoi mythology; and now that some real scholars are devoting themselves in America to the study of the native Indian dialects, that field, too, will soon have to be evacuated by the brilliant essayists.

These remarks were suggested to me when reading lately the second edition of a pamphlet on *Les Langues Sauvages* by the well-known author of the *Etudes philologiques*. When speaking of the *totem*, about which we have heard so much, he says that those who write about *totemism* are evidently ignorant of the Indian languages, for there is in them no such word as *totem*. In Algonquin, *otem* is the possessive of *ote*, which must always be preceded by what has been called the personal article. Thus *kit-otem* is "thy family-mark," *nind-otem* "my family-mark;" and, from the manner in which these words are pronounced, people imagined that the name for a family-mark was *totem* or *dotem*, while it is *otem* or *ote*. A sociologist travelling in France, and hearing people speak of *cet-homme*, might, with equal justice, put down *Tom*, in *tom-cat*, as the French for *man*. The same word, meaning family-mark, is also used in the sense of an individual belonging to the same tribe, a *tribulis*. Other dialects have different names for the same concept—as, for instance, the Iroquois, which uses *ohkara* for *otem*.

Another important result of a more scholarly study of savage languages is the slow and steady dwindling away of a large number of so-called bow-wow and pooh-pooh words. These prehistoric survivals are most frequent in so-called savage languages, and we know how the lists of words sent home by missionaries have been ransacked by the believers in onomatopoeia. The late Lord Strangford used to chuckle over one of these lists, in which the names were supposed to correspond most wonderfully to the cries uttered by certain animals. Unfortunately, by a mere accident, one animal had dropped out in the list, and yet the wrong names all through were supposed to reproduce equally well the roar of the lion and the braying of the ass. Thus we find that the words for "horse," such as *pepejikokanj*, *pepejikokackue*, &c., had been represented as Red Indian bow-wow words, though it is difficult to say what similarity there is between the neighing of a horse and *pepejikokackue*. However, it has now been shown that *pepejik* is a distributive, meaning "one by one," and that in *kackue* we have the verbalised form of *canj*, "nail" or "hoof." The meaning of *pepejikokackue* is therefore "animal qui n'a qu'un ongle à chaque pied, dont le sabot est d'une seule pièce," and corresponds exactly to our word *soliped*, an animal whose hoof is not cloven. Another useful lesson which the students of onomatopoeia may learn from the vocabularies of savage tribes is the extraordinary variety with which the more or less inarticulate cries of animals are rendered into articulate sounds. We all know the cry of the *whip-poor-will*. The French in Canada call the same word *bois-pourri*, the Iroquois *kwakorien*, the Algonquins *waones*.

Ethnology has at last been recognised as a branch of academic study, and the university of Oxford is to be congratulated on having secured the services of so careful and conscientious a scholar as Dr. E. B. Tylor. Under his auspices we may hope that the university will send out in future a new class of ethnologists, who combine physiological acquirements with critical scholarship, and who, even if they cannot compete with a Bentley or a Porson, have, at all events, carried away from their classical studies the true spirit of *εὐρησθῆναι*.

F. MAX MÜLLER.

THE "BIRDS" AT CAMBRIDGE.

Preston Rectory, Salop: Dec. 11, 1883.

Mr. Percy Gardner's notice of the "Birds" at Cambridge in the ACADEMY has suggested to me a few remarks which I should like to make. I was present on two occasions of the acting, and came away very much delighted and instructed. The whole affair reflects the greatest credit on all concerned in the performance, and I hope that the well-merited success of the "Birds" will be a prelude to other similar representations.

I noticed that, in the acted play, Euelpides carried a jay, but is not *κοκοῖς* a jackdaw? Homer's *κοκοῖς* (*Il.* xvi. 583, xvii. 755) are certainly jackdaws, and, though Aristotle (*Hist. Anim.* ix. 19) mentions different kinds of *κοκοῖς*, it is pretty certain that one is a jackdaw. The jay is represented by the *κίττα* of the Chorus, as is evident from Aristotle's reference to this bird collecting acorns—compare the scientific name, *Garrulus glandarius*—and from Plutarch's notice (*Moral.* 727 D; 973 O, ed. Wytténb.) of its powers of imitating various sounds. The *φοινικώπτερος* which astonishes the two travellers is clearly the flamingo (*Phoenicopterus antiquorum*), but the bird of the acted play seemed to be a hybrid between the glossy ibis and the scarlet ibis. It is true that the flamingo figured in the Chorus of the acted play, but its proper position is prior to the appearance

of the Chorus. The Hoopoe (*Tereus*) had, as Mr. Percy Gardner says, "adopted his bird-nature with too great thoroughness." There was incongruity between the full-plumaged bird as represented on the stage and the question of Euplides to the Hoopoe, "If you are a bird, where are your wings?" (*τα πτερά*). I suspect that the metamorphosed Epops was originally represented with no wings, but with the plumage of the head only; hence the bewildered exclamation of Euplides on the Hoopoe's first appearance—*τίς ἡ πτέρωσις*, "Of what nature is your plumage?" if you are a bird, where are your wings? However, a too rigid conformity to the letter would have interfered with that striking scene in which the Hoopoe, with outstretched wings, figured at the close of the play. There should not, I think, have been two hoopoes in the acted play. In Aristophanes two certainly appear; "the tattered plumage" of Epops the Second is introduced by the poet for the purpose of having a fling at the poverty of Callias, to which his extravagance and profligacy are said to have brought him; but, as this portion was omitted in the acted play, the presence of Epops the Second had no significant import. I think that the owl, which acted the Coryphaeus, would have been better represented by the little owl of Minerva (*Athene noctua*) than by the barn- or screech-owl, which, unlike the "Lauriotic owl," was never held in favourable estimation, but, on the contrary, was associated with ideas of terror and superstition. The turtle-dove (*τρυγών*), the domestic pigeon (*περιστέρα*), and the wood-pigeon (*φάττα*) are distinctly mentioned by Aristophanes as forming part of the Chorus; I did not notice any of these birds on the stage, but one or other may have been there without my seeing them; the birds were only recognisable on the chance of a profile view. The *γαμψάνυχος* were well represented. There is no authority for the introduction of a couple of spoonbills into the Chorus, but they added to the scene. Several of the bird-names of the Chorus await identification, but none of them, I think, refer to the spoonbill. The swan was, of course, conspicuous, but this bird does not occur in the Chorus of the original play. The cock, the Median bird, on his first introduction, was sprightly and "gamy" enough, and crowded admirably; he, with another specimen of his kind, figured also in the Chorus; both birds here stalked the same arena with placid demeanour, and evinced none of those pugilistic impulses usually so conspicuous in the Bird of Mars. It is impossible to determine several of the birds of the Greek Chorus; and therefore Mr. Clark and Prof. Newton were doubtless quite right in introducing such birds as were known to the ancient Greeks, and such as, from some peculiarity of form, colour, or size, would contribute to the general spectacle, although they are not definitely mentioned in the Chorus. At the same time, where the meaning of the Greek bird-names is well known, care should be taken to have those birds properly represented.

W. HOUGHTON.

THE ORPHEUS MYTH.

London: Nov. 29, 1883.

The charm of the work entitled *The Mythology of the Aryan Nations* is that the author has been able to tear himself from purely philological derivations, and to see in mythology a figurative, but life-like, description of the varying aspects of nature. Sir G. Cox truly says, in his letter in the *ACADEMY* of November 24, that his method is essentially the same as mine; our differences relate only to matters of detail.

The reason why I assert that the meaning of the word Orpheus is unknown is that, if we accept Prof. Max Müller's derivation from Arbhū, ribhu, a Sanskrit epithet of Indra and a name

for the sun, the idea will not fit the myth. I do not wish to say anything depreciatory of Prof. Max Müller's invaluable contributions to mythological science, but he hardly seems to have realised that in his explanation of this myth he makes the sun follow the evening glow, and precede the morning dawn, if Orpheus is the sun and Eurydice the flush of twilight. Besides this, his explanation fails to give any point to Orpheus looking back. Prof. Monier Williams's Dictionary gives for the meaning of *ribhu* clever, skilful, prudent: *sayana*, shining far. The idea of skill would fit the myth.

The apparent solar character of Orpheus is, I think, easily explained. There are, in meteorology, a large class of phenomena known as diurnal changes of weather. The diurnal range of temperature we all know, but in settled climates, like that of Greece, both the direction and force of the wind, as well as the formation of cloud and mist, have a very obvious series of diurnal changes. Land- and sea-breezes are among the most obvious of these variations; and Orpheus is not a solar myth, but a story of diurnal wind which changes its direction about sunrise and sunset.

Now, I suspect that in the early stages of language the idea of a day and of the sun was a little mixed, and, indeed, could hardly fail to be so. In this confusion we probably find the connexion between Phoibos and the power of sound. One of the most prominent features of diurnal wind is a gradual increase of force from early morning till about 1 p.m., after which it gradually falls as the sun goes down. Under these circumstances, there would be little difficulty in connecting the music of the wind with the sun himself. The alteration between Hermes and Phoibos, during which the former teaches the latter his art of playing on the lyre, probably points to some such combination of ideas. I believe that a careful distinction between diurnal and solar myths will explain many obscure points in Greek mythology.

Many readers will appreciate the moderation with which Sir George avoided the appearance of driving his theory to death; but though the limit of the possible explanation of the complex myths contained in the *Odyssey* and *Argonautica* has probably been reached, still I believe that in some of the earlier and simpler stories more minute identifications of weather changes are possible. My attention has only recently been accidentally drawn to the subject during my researches on popular weather prognostics. Among them I found so many survivals of mythic speech that I was induced to look at legends more closely. Perhaps some of these survivals may be new to the readers of the *ACADEMY*. On a squally day we sometimes see a detached mass of knobby cumulus cloud, with or without a fragment of rainbow; this is called a "wind dog," and is much dreaded by boatmen. A similar cloud, always with a rainbow, is called a "boar's head." In both cases the form of cloud has suggested an animal form, the simile of the glistening fragment of rainbow to a boar's tusk being very striking. Fleecy clouds and woolpack need only be mentioned; also mackerel sky, the hake and salmon clouds. Long wispy clouds make the familiar mares' tails, and the technical term "cirrus" is literally a curl of hair, for no word better expresses the hairy appearance of many kinds of cloud. In Rhineland the "sea-ship" or "Mary's ship" still turns its head to the wind before rain, while in England and Sweden "Noah's Ark" is still seen in the sky. The term Ark is applied to the long streaks of cirrus which converge towards a point on the horizon when seen in perspective; these have a fanciful resemblance to the strakes of a ship. Noah's Ark in Sweden recalls *Noatun*, the place of ships in the Eddas. But there is another curious ship in the Scandinavian mythology—*Naglfar*—a

ship made of nail-parings, and steered by the giant Hrym (Frost). If this is a cloud at all, it undoubtedly refers to a form of cirro-cumulus allied to mackerel sky, but in which the component nubecules, instead of being round, are meniscus shaped like the trimming of a nail, and all point one way. There is no popular name for this cloud, but the simile remains applied to the moon. "When the moon is seen very young like the paring of a nail, it is considered a sign of bad weather." "Goat's hair" cloud is another well-known sign of rain. This means that a peculiar hairy cirrus is sometimes seen before the heavy true rain-cloud. The Eddas express the same idea by saying that Thor's chariot is drawn by two goats. The *Chimaera* (the she goat) is a hairy monster of somewhat similar origin. Lastly, when the sun shines through a chink in stratus cloud we say that the "sun is drawing water." In Denmark they say "Looke [Loke of the Eddas] is drawing water." Why this is a sign of rain is fully explained in the *Quarterly Journal of the Meteorological Society* (ix., 45, p. 27), "Popular Weather Prognostics," by Abercromby and Marriott.

These survivals almost place the views of Sir G. Cox as to the nature origin of many myths beyond the region of theory. The limits of a letter will not allow me to show how accurately myths reflect the climate of any country, or how we can deduce from them some information as to the migration of these stories.

RALPH ABERCROMBY.

PS.—Since the above was in type I have seen Mr. A. Lang's letter in the *ACADEMY* of December 1, in which he states very clearly the objections held by some to what he calls the philological, but I should call the personified nature, interpretation of myths. All these difficulties have doubtless to be considered in each particular case; but still, when we find that natural phenomena, such as hairy clouds, suggest the attributes or actions in minute detail of a hero, say Thor, whose name suggests a thunderstorm, it is more reasonable to assume a nature origin than to suppose that it is a chance floating story crystallised round a real hero whose name was, say, Thor.

WYATT AND SURREY.

King's College, London: Dec. 8, 1883.

Of course, in my note of December 1 I did not mean to say that special and distinguished students of literature such as Prof. Minto and Prof. Arber were not well aware of the chronological precedence of Wyatt; indeed, I made a point of quoting some words from Prof. Henry Morley which showed how that careful and accurate scholar had pointed it out. All I meant to say was that it is yet far from "generally known"—far from being a commonly recognised and current fact; and this I venture to maintain.

Oddly enough, by a kind of nemesis, Prof. Minto, after suggesting that I have mentioned as imperfectly known what he thinks is sufficiently so, himself makes undoubtedly just that mistake. The source of the grave-digger's song, "For age with stealing steps," was remarked by Theobald some century and a-half ago, and has again and again been noted ever since. See, for instance, such a widely circulating edition of *Hamlet* as Mr. Aldis Wright's.

JOHN W. HALES.

APPOINTMENTS FOR NEXT WEEK.

MONDAY, Dec. 17, 4 p.m. Asiatic: "The Fishes Western India," by Mr. W. F. Sinclair.
5 p.m. London Institution: "The Pianoforte Works of Schumann," by Mr. E. Dannreuther.
7 p.m. Acturaries: "The Probable Effect of Withdrawals on the Rate of Mortality among Assured Lives," by Mr. W. T. Gray.

8 p.m. Royal Academy: "Permanent and Alterable Pigments; Chemistry of Some Restricted Palettes; Conservation and Restoration of Pictures," by Prof. A. H. Church.

8 p.m. Society of Arts: Cantor Lecture, "The Scientific Basis of Cookery," III., by Mr. W. Mattieu Williams.

TUESDAY, Dec. 18, 7.45 p.m. Statistical: "Statistics of the Revenue of the United Kingdom from 1859 to 1892 in Relation to the Distribution of Taxation," by Prof. Leone Levi.

8 p.m. Civil Engineers: Annual General Meeting.

8.30 p.m. Zoological: "The Tongue of the Marsupials," by Mr. E. B. Poulton; "A Contribution to our Knowledge of Embidae, a Family of Orthopterous Insects," by Mr. J. Wood-Mason; "A Monographic Revision of the Lucanoid Sub-family Odontolabini," by Dr. Franz Leuthner.

WEDNESDAY, Dec. 19, 8 p.m. Society of Literature: "A Tour to the Black and Caspian Seas," by Mr. R. N. Cust.

8 p.m. Society of Arts: "Canada and its Resources," by the Marquis of Lorne.

8 p.m. Geological: "Some Remains of Fossil Fishes from the Yoredale Series at Leyburn, in Wensleydale," by Mr. J. W. Davis; "Petrological Notes on Some North-of-England Dykes," by Mr. J. J. H. Teall; "The Droitwich Brine Springs and Saliferous Marls," by Mr. C. Parkinson.

THURSDAY, Dec. 20, 7 p.m. London Institution: "Whales," by Prof. W. H. Flower.

8 p.m. Linnean: "Structure Stem of *Rhynchospetalum montanum*," by Mr. F. O. Bower; "Glands of *Hypericaceae*," by Mr. J. R. Greene; "Ear-bones of *Rhyncho*," by Mr. Alban Doran; "Starch Grains in Lactical Cells of *Euphorbia*," by Mr. M. C. Potter; "Stipular Glands of *Coprosma Bauseana*," by Mr. Walter Gardner.

8 p.m. Chemical: "The Constitution of the Gums of the Arabin Class," by Mr. C. O'Sullivan; "The Decomposition of Ammonia by Heat," by Dr. W. Ramsay and Mr. Sydney Young; "The Dissociation of the Halogen Compound of Selenium," by Dr. W. Ramsay and Mr. Franklin P. Evans.

FRIDAY, Dec. 21, 8 p.m. Philological: "The Conditions of Onomatopoeia," by the late C. B. Cayley; "The Origin of Certain Technical Terms, chiefly in Engineering," by Mr. Walter R. Browne.

SCIENCE.

SOME BOOKS ON FORESTRY.

Report on the Necessity of Preserving and Replanting Forests. Compiled at the instance of the Government of Ontario. By R. W. Phipps. (Toronto.) Nothing is easier in an inhabited country than to derive reasonable profits from the commercial use of natural forests, the annual growth of which can be depended on to make good what is felled at an imperceptible cost, provided the normal conditions of forest growth are not interfered with. Unfortunately, this gratuitous source of permanent wealth is generally squandered by the first settlers, who can, or at all events think they can, derive larger immediate gains by reckless clearing than by allowing the valuable timber on their lots to await the rapid advance of railways and markets, which would make its value unmistakable. Mr. Phipps quotes a farmer whose last acres of wood are nearly cleared: "I guess that'll last my time. I didn't own no bush to begin with, nor no land either, and my sons'll be better off than I was, for they'll have the land anyhow." And since this kind of calculation can scarcely be made illegal, and is only too certain to be commonly formed, the preservation of natural forests must be despaired of, or their ownership reserved to the State. The magic of private property clearly does not cast favouring spells upon the trees; and there is no gain to the community from the alienation of forests to compensate for the short-sighted waste which follows it. The greater part of Mr. Phipps' Report is devoted to explaining how and wherein the destruction of forests is directly injurious, apart from the mere loss or waste of a valuable commodity. The vague popular impression that "woods draw the rain" is powerless as a motive; but there are parts of Canada in which the climate has changed sensibly for the worse in so short a time that a clear account of the effects of disforestation will appeal at once to the understanding of practical farmers. Snow and rain falling in forests are retained where they fall. The snow melts slowly, the rain soaks in among the

fallen leaves and roots, the surplus moisture trickles away gradually, but not till after the trees have drawn up all they need, most of which is restored to the air by evaporation. Therefore, there is always a column of cool, moist air above the forest, whence gentle showers fall afresh at the touch of any current of warmer wind, so that "every forest is an immense fountain of water rising perpetually from earth to sky, falling ever from sky to earth again." If, on the other hand, the trees are cleared, snow melts suddenly, there are no roots left to bind the soil, and melting snow and rain wash it rapidly away, swollen torrents reach the valleys all at once, producing floods; and, when these subside, the dry ground and denuded hill-sides send up no moisture to provide for further rain. "To disforest a mountain slope is to devote the height to barrenness, the valley to flood, and both to parching drought when drought is most injurious—when

"*Exustus ager morientibus aestuat herbis.*"

Mr. Phipps quotes an overwhelming number of authorities, ranging from Virgil to Sir Richard Temple, and also gives an account of what has been done in other colonial and Continental countries to promote scientific forestry. His chief omission is with regard to China—the most colossal example of the evils by flood and famine that come to the valleys when the hills are bared, first of wood and then of soil, without which no amount of labour or expense can reproduce the slaughtered trees. It must be hoped that the Government of Canada and other States will take warning before this stage is reached.

The Forests of England and the Management of them in Bye-gone Times. Compiled by John Croumbie Brown. (Edinburgh: Oliver and Boyd.) There is little that is original in this book, but it contains a great number of useful facts concerning the forests, chases, parks, and warrens of England from the most remote times. We regret that Mr. Brown has not been sufficiently careful in giving his authorities. He usually furnishes us with some sort of reference, but this is in many instances so vague that we should despair of finding the passage without a most wearisome search. The destruction of woodlands in England has been immense, and, for the most part, merely wanton. In a very few instances it is true that the cleared land has proved more valuable for corn and pasture than for the growth of trees, but in the great majority of cases it has not been so. The climate of Eastern England has been so much deteriorated by the felling of woods that some of the wisest of the inhabitants are seriously considering whether replanting on a large scale has not become a public duty. Mr. Brown thinks, or perhaps it would be fairer to say the authorities he quotes are of opinion, that the submerged forests which are found in the low lands of Yorkshire, Lincolnshire, and Cambridgeshire date from the Roman time. This is the old view, and formerly it was a very reasonable one. Those who are best able to judge among modern geologists are almost universally of another opinion. A consideration of the relation of the submerged trees and the sea-level will be sufficient to render such a conclusion extremely improbable. Mr. Brown has noted several curious facts which do not, strictly speaking, come within the scope of his book as indicated by its title. It seems that Sir Henry Munro of Fowls held a forest of the Crown by the tenure of delivering a snowball whenever it should be demanded. In the courts of the Forest of Dean the forest oath was taken by swearing upon a stick of holly.

The Elements of Forestry. Designed to afford Information concerning the Planting and Care of Forest Trees for Ornament and Profit. By

Franklin B. Hough. (Cincinnati: Clark.) This is one of the most handy and serviceable books we have seen on the culture of timber. It naturally contains much that is not of practical importance to an Englishman, but hardly anything that will not be instructive to him. The works published in this country on timber trees are, for the most part, either so technical that no one without special education can understand them, or else silly compilations which it is not in the least worth while trying to comprehend. Mr. Hough's book does not deal heedlessly with hard words, but is written in such a style that woodmen and landowners will easily take in his ideas. There is nothing particularly new to us in the directions as to planting trees, but all the remarks are sensible, and will be of much value to many of us, for it is a fact that everyone who is interested in forestry knows that a great portion of our newly planted woods have been so carelessly put in that the crop will be delayed many years in coming to perfection. We should have been glad to have found somewhat more about thinning plantations. Advice on this subject may not be needed in the States; it is urgently required here, where we find thousands of acres of young plantation going to ruin because the owners will not put money into their pockets by thinning out the weakly trees and giving the strong ones room to grow. Many of the engravings are good; some of the structure of different kinds of timber, are especially so. We wonder how many workers in wood know that there is a wrong as well as a right way of placing a plank of timber if strength and durability be required. The little cuts given at p. 142 will impress this on the reader's mind in a way not easily forgotten. The insect enemies of trees are described with care and accuracy, and the chapter on the various processes of wood-preservation is excellent; it is, indeed, we think, the most instructive in the volume. Several of them are quite new to us.

Traité pratique du Reboisement et du Gazonnement des Montagnes. Par P. Demontzey. (Paris: Rothschild.) The mountain slopes of France and Switzerland are, most of them, public property; from this it follows that an able school of forestry has arisen. In this island they are nearly all in private hands; and therefore, with a few illustrious exceptions, they have been permitted to lie fallow when they might have produced magnificent crops of timber. The amount of land under wood in Great Britain, statisticians tell us, is but little more than four per cent. It must be obvious to anyone who has travelled in Wales, Cumberland, or Scotland that this might be largely increased, to the great advantage of the landowners and the whole community, without injury to the rights or enjoyments of any human being. There are many reasons, social and political, into which we cannot enter why this very needful work is not undertaken. One may be mentioned—and that is sheer ignorance. There is a prejudice, widely spread, that timber cannot be grown to a profit in exposed positions in the Northern parts of our island. The magnificent larch woods which flourish in some parts of Scotland are an answer to this. Trees cannot, however, be grown on steep hill-sides without some care being taken. In a flat country you have but to prepare the land, put in the plants, and look on while they grow. On mountain-sides a system of drainage must be carried out, and sometimes of shelter also. Such drainage works as are required are commonly not of an elaborate nature, and will be well repaid by the first "thinnings." We never met with an English book which gave simple instructions how this is to be done. M. Demontzey is a "Conservateur des Forêts," and has had the practical experience which is needed to write a

really exhaustive book on the subject. We hope that it may be widely read in this country, where plantations are probably more needed than in any other State in Europe.

SCIENCE NOTES.

MR. MALCOLM GUTHRIE has in the press a criticism of Mr. Herbert Spencer's *Data of Ethics*, in which he follows up the continuous examination of Mr. Spencer's philosophy already initiated in his two previous works on *First Principles* and *The Unification of Knowledge*.

Worsted and Woollen Industries, by Mr. W. S. Bright M'Laren, will be published by Messrs. Cassell and Co. in a few days in their series of "Manuals of Technology."

M. DAUBRÉE communicated to the French Academy of Sciences, at the meeting of November 19, a description of the volcanic ashes which were ejected from Krakatowa, and fell in dense showers at Batavia on August 27. These ashes, examined under the microscope, show colourless crystals of felspar, probably albite; small black fragments of augite; a great number of transparent crystals of hypersthene; and crystals of magnetite and pyrites. This composition agrees with that obtained by M. Rénard, of Brussels, who, in a communication presented on November 3 to the Royal Academy of that city, described the ashes as composed of crystals of plagioclase, augite, rhombic pyroxene, and magnetite. According to M. Daubrée, the catastrophe in the Strait of Sunda may be explained by supposing that a body of water gained access by a deep fissure to the highly heated interior of the earth, with consequent generation of large volumes of steam.

PHILOLOGY NOTES.

At the meeting of the Académie des Inscriptions on November 30, M. Paul Meyer was elected to fill the place of the late Laboulaye by nineteen votes out of thirty-four; and M. Maspero was elected in place of Deffrémery by thirty-one votes on a second scrutiny.

DR. PAUL HAUPT, the new Professor of Semitic Languages at Johns Hopkins University, Baltimore, has a class of nine students, to whom he is delivering six courses of lectures—Advanced Assyriology, Sumero-Accadian, Assyrian, Arabic, Hebrew, and Ethiopic. Prof. Bloomfield has fifteen pupils in Sanskrit, Pali, and comparative philology.

THE last volume of the *Bulletins* of the Royal Academy of Belgium contains "Notes and Corrections upon the *Hippolytus* of Euripides," by Prof. Alphonse Willems, of Brussels, who is, like his newly appointed colleague, M. Vollgraff, a pupil of Cobet.

THOSE interested in the *Parian Chronicle* will be glad to hear that a handy little edition of the text, with critical notes, has just been published by Johann Flach (Tübingen: Fues). But could no Oxford scholar have been found to do the work?

THE second part of the *Sammlung der griechischen Dialekt-inschriften* (Göttingen: Peppmüller) contains "Aeolic Inscriptions" by Dr. Fritz Bechtel and "Thessalian Inscriptions" by Prof. Fick, with a Note on the Epigram of Julia Balbilla by Dr. Hermann Collitz, the editor of the series.

MEETINGS OF SOCIETIES.

SOCIETY OF BIBLICAL ARCHAEOLOGY.—(Tuesday, Dec. 4.)

DR. S. BIRCH, President, in the Chair.—Mr. H. Rassam read a paper entitled "Biblical Nationalities Past and Present." This was an endeavour

to give a common-sense account of the various nationalities of Bible lands as they formerly existed, and as they at present survive, together with information gleaned from other sources relating to them. It was pointed out that the only race mentioned in the Old Testament which has up to the present time retained its name and power was the Persian, and that the only tribal or national name that had been kept was the Jew; all others had been brought under the common sway of the Turk, known in history by the name of Tartars or Scythians. Mr. Rassam stated that now more than nine-tenths of the population of Turkey and Persia are a mixture of Christians, Jews, and nondescript sects, not having any very exact idea of their own belief. These latter were the Guebres or ancient Parsees, Sabians (who are commonly known as Christians of St. John), Ansarees, Droozes, Yesidis (or devil-worshippers), and Shabaks, none of which retained any of the old idol-worship. After having lightly touched on the history of the foundation of the Assyrian and Chaldaean nations, and described the various palaces and temples discovered during the various excavations, Mr. Rassam attempted to fix the site of the towns Calah, Resen, Rahaboth, &c., &c. A description of the ruins of Babylon was also given, with some account of the ancient history and supposed extent of the city. Mr. Rassam then gave an account of the religions and sects at the present time inhabiting Mesopotamia, particularly the Christian communities. These were divided into four different sects, having, it was considered, the same Chaldaean or Assyrian origin, but now styled Chaldaeans, Nestorians, Chaldaean Catholics, Syrian Jacobites, and Syrian Catholics. The various peculiarities of their forms of worship and belief were discussed; and Mr. Rassam finished his communication with some remarks on the prospects of further excavations being carried on in the sites of the buried cities of Assyria and Babylonia.

PHILOLOGICAL SOCIETY.—(Friday, Dec. 7.)

DR. J. A. H. MURRAY, President, in the Chair.—Mr. Walter R. Browne read the first part of his paper on "The Origin of Certain Technical Terms, chiefly those used in Engineering." He dealt with "arris," an edge, from Fr. *arrest*; "batten," Fr. *battant*; "bick-iron," beak-iron, a pointed anvil; "bench-mark," a point to measure from; "slubbing-billy," a weaver's tool; "bloom," an oblong block of iron, which Mr. Sweet stated was found in an Anglo-Saxon Martyrology of before A.D. 900 (the martyr was thrown into the sea with *leades bloman* tied to his feet; the word was from "blow"); "bobbin," "bogie," "lorry," and "trolley"; "bosh," of a furnace, Fr. *bouche*; "breast-summer," "burr," "chase," "chuck," "cock," "crab," "crowbar," "cow-mouthed chisel."

ROYAL GEOGRAPHICAL SOCIETY.—(Monday, Dec. 10.)

LORD ABERDARE, President, in the Chair.—Mr. W. W. M'Nair, of the Indian Survey Department, read a paper describing "A Visit to Kafiristan," that almost hermetically sealed region lying to the north-west of our Indian empire. Mr. M'Nair crossed the British frontier on April 13 in the present year; and his travels, of which he gave a detailed account, covered about a couple of months. The country of the Kafirs he defined as bounded on the north by the Hindu Kush mountains, on the south by the Kunar range; for its western limit it has the Alishang river, with its tributary, the Alingar; its eastern boundary, taken roughly, would be the Kunar river, from its junction with the Cabul to where the former receives the waters of the Kalashgum, thence, following up this affluent to its source, a line from that point to the Dura Pass would be well within the march; it would also take in a small tract north-west of that pass, subject to Munjan. There are three main Kafir tribes—Ramgals, Vaigals, and Bashgals, answering to the three chief valleys of the country. The Vaigals are the most powerful, holding the largest valley; each has its distinctive dialect. The entire population is estimated at over 600,000; their country is picturesque, thickly wooded, and wild in the extreme; the men are of fine appearance, but, like all hill tribes, short of

stature; they are daring to a fault, but lazy, leaving all agricultural work to their women, spending their days, when not at war, in hunting; passionately fond of dancing, in which both sexes join, indulging in it almost every evening round a blazing fire. It is purely owing to their having no blood-feuds among themselves that they hold their own against the Mohammedans, who hem them in on all sides, and with whom they are always fighting. Towards the British they are exceedingly well disposed. Slavery exists to a certain extent among them; but the trade in slaves would soon die out if human flesh were not so saleable at Jellalabad, Kunar, Asmar, and Chitral. Polygamy is rare; mild corporal punishment is inflicted on a wife for adultery, while the male offender is fined so many head of cattle. The dead are coffined, but never buried. One Supreme Being—Imbra—is universally acknowledged. Priests preside at their temples, in which sacred stones are set up; but to neither priests nor idols is excessive reverence paid. In evil spirits, authors of ill-luck, the Kafirs firmly believe. They have been said to be great wine-bibbers, but this is a mistake, since their drink is the pure juice of the grape, neither fermented nor distilled. Their arms are bows and arrows; a few matchlocks have found their way among them from Cabul, but no attempt has been made to imitate them. Wealth is reckoned by head of cattle. There are eighteen chiefs in all, chosen for bravery mainly, but with some regard to hereditary claims. The staple food is wheat.

FINE ART.

ALBERT MOORE'S PICTURE, "COMPANIONS." A Photo-engraving. In progress. Same size as original—16½ by 8½.
"An exquisite picture."—*Times*.
"Mr. Moore exhibits one picture—than which he never painted a better."—*Morning Post*.
"A new and exquisite picture."—*Standard*.
"Remarkable for its refinement of line and delicate harmony of colour."—*Globe*.
"Mr. Moore's graceful 'Companions' forms an excellent *bona bouche* to an attractive exhibition."—*Daily News*.
"The gem of this varied and delightful exhibition."—*Academy*.
Particulars on application to the Publishers, Messrs. DOWDESWELL & DOWDESWELL, 123, New Bond-street.

GREAT SALE OF PICTURES, at reduced prices (Engravings, Chromos, and Photographs), handsomely framed. Everyone about to purchase pictures should pay a visit. Very suitable for wedding and Christmas presents.—GEO. REES, 115, Strand, near Waterloo-bridge.

THE ART MAGAZINES.

IN the *Portfolio* Mr. Hamerton's twelfth chapter on Paris deals with the streets. It is very well illustrated, as usual, with wood-cuts after drawings by Maxime Lalanne and G. P. Jacomb-Hood; the boys fishing in the Seine and the Wash-house by the latter artist are true studies from life. We are glad to see that Miss Julia Cartwright is to continue her interesting papers on Ravenna next year, and will also contribute one on "The Artist in Venice," illustrated by Joseph Pennell.

MR. ERNEST PARTON'S "Waning of the Year" has been well engraved by Mr. J. Saddler for the *Art Journal*. "Old Paris—Notre Dame," by M. Brunet-Debaines, is not so interesting as this artist's etchings usually are. Nothing in their way can be better than the wood-cuts illustrating Mr. W. H. Rich Jones's account of "An Old Wiltshire Manor House." There is no article in this number of much interest. Mr. Aitchison's lecture on iron in architecture is dull and unsuggestive. While earnestly recommending the subject to the attention of the students of the Royal Academy, he succeeds principally in pointing out its difficulties. The note of Mr. William Sharp on Tintoretto's "Satan" misses the poetical eloquence at which it aims; and Miss Amelia B. Edwards's "Personal Recollections" of Gustave Doré have disappointed us.

IN the *Magazine of Art* Prof. Colvin describes some of Mr. George Howard's pictures at Palace Green in a paper distinguished by his usual fine insight. The article is illustrated by a careful outline engraving in red from Mr. Burne-Jones's well-known picture of "The Annuncia-

tion." The care which has evidently been taken to preserve the purity of outline and the poetical refinement both of this picture and of the exquisite drawing of a lithe female figure embodying "The Evening Star," also by Mr. Burne-Jones, is very praiseworthy. The reproduction of the latter, which forms the frontispiece of the part, is, however, scarcely so successful as that of "Cupid's Hunting Ground," which we noticed last month. Another notable article in the number is on "Portraits of Carlyle." It gives wood-cuts of the likenesses of the Chelsea philosopher by Messrs. Woolner, Legros, Watte, Whistler, Boehm, and George Howard; the text is by Mr. David Hannay. A careful paper by Mr. W. Martin Conway on "Old-world Printing and Wood-cutting," and Mr. Loftie's "Egyptian Types," also deserve mention.

In an article on some drawings by Pinturicchio in the *Zeitschrift für bildende Kunst* for November, Franz Wickhoff shows how frequently Raphael adapted designs of Pinturicchio to his own compositions. The instance of the angels playing musical instruments in the "Crowning of the Virgin" in the Vatican is illustrated by facsimiles of drawings by both masters. Those who still believe that the "Venice Sketch Book" is by Raphael will find it hard to admit that the first of these drawings is by Pinturicchio. Idrae's beautiful statue of Valamambo is the subject of one of the illustrations of Ad. Rosenberg's second article on the International Exhibition at Munich.

WITH the exception of the concluding articles on the Exposition nationale and on the frescoes of Raphael, the *Gazette des Beaux-Arts* is bibliographical. M. Paul Mantz gives us a pleasant paper on M. Louis Gonze's "Art japonais," and the article called "Les Arts arabes," by M. Gustave le Bon, is a chapter out of an important work about to be published under the title of *La Civilisation arabe*. The part contains two striking illustrations—one an etching by F. Gaillan, after the Christ in Rembrandt's "Pélerin d'Emmaus" in the Louvre, the other a wood-cut after M. Rodin's mystic statue of "L'Age d'Aïraïn."

THE "new porcelain" of Sèvres is the subject of a paper by M. Ph. Burty in the *Revue des Arts décoratifs*. The creaminess of the paste and the depth and brilliance of the enamels are described in glowing terms. M. Lauth and M. Voght have between them, it is said, discovered the secrets of the Chinese, and can produce colours rivaling the finest specimens of Oriental turquoise and "foie de mulet," not only now and then, but with certainty. The first public appearance of the "new porcelain" will be at next year's exhibition of the Union centrale at the Palace of the Champs Elysées, where special rooms will be reserved for the national manufacture of Sèvres.

THE ROYAL SOCIETY OF PAINTERS IN WATER-COLOURS.

FOR a Winter Exhibition this is a strong one. Two painters especially, Mr. Albert Goodwin and Mr. C. Gregory, are in unusual force; and the new associates, Mr. Poynter, Mr. John Burr, Mr. Wainwright, Mr. Glindoni, and Miss Constance Phillott, though they send nothing of any great importance, distinctly add to the variety of the collection. By Mr. Poynter are two heads in sanguine beautifully drawn; and Mr. Wainwright's two contributions, faulty though they be, quite justify his election. It is to be regretted that this genuine and powerful artist should join the crew of painters of swash-bucklers' costume and *bric-à-brac*. It is true he paints them very well. In his "Wandering Minstrels" (11) there is little to be desired in the way of skill. The arrangement of the

guitar and the music and the positions of the figures are clever and new, the handling throughout is broad and masterly, the colour fine. The action of the girl who is pouring out the wine is pretty and natural, the folds and texture of her skirt charming. With the exception of Mr. W. J. D. Linton we know scarcely any artist who could have done all this so well, and it is fuller of life and "go" than most of Mr. Linton's work. Yet it is a sham after all, and what is worse, a stale sham. His other contribution, though not nearly so satisfactory a piece of artistic work, is much more welcome. In "Le Monde ou l'on s'ennuie" (209) we have a figure ill-proportioned and badly drawn. She and her chair seem slipping out of the picture. She is, moreover, a caricature. Nevertheless, she is living, and interesting. We have all met her, or something like her—this woman with the big nose and hands, a monster of ugliness, conceit, and bad taste; the strong-minded quizz who is unconscious of the general dislike and ridicule she inspires. There is real humour and character in this study which opens out a clear path for Mr. Wainwright.

We doubt if the variety of mood and power which are enjoyed by Mr. Albert Goodwin have ever been more distinctly shown than in this exhibition. His most striking drawing is a view of Whitby (200), a subject not so frequently treated but that in his hands it assumes new character and beauty. The intensity of the red cliff and town seen against a yellow sky is brought out without any crudity or unpleasantness, but with astonishing force. That something of fact has been sacrificed to demonstrate the truth on which the heart of the artist is set is probable. The pools in the foreground seem to reflect less light than they would do naturally with such a sky above them, but it is just in such suppression that the true artist and colourist is shown. The view of the Ponte Vecchio (210), which hangs as a pendant to this vivid work, is of very different but equally fine quality—quiet, luminous, and pearly. It is impossible here to touch with a right word of praise all Mr. Goodwin's drawings—they are fourteen in number—but the visitor should not miss any of them, from the highly finished and Turner-esque (but only Turner-esque because true and wonderful) "Across an Alpine Valley" (424) to the masterly sketch of "A Sunlit Valley" (44). It is to be regretted that Mr. Alfred Hunt sends no contribution; he is the only member of the Royal Water-Colour Society (and we might largely increase the area) who can be compared with Mr. Albert Goodwin in poetic feeling.

Mr. C. Gregory's clear eye and sure hand, his strong sense of colour and unhesitating execution, have never been seen to greater advantage. His seven drawings here make something like an epoch in his career, and would alone make the exhibition memorable. "The Squire" (36) has been rightly accorded the most distinguished place. It is the best in subject, and there is more character in the figures, while the landscape is equal, if not superior, to the rest. Nevertheless, his view of "Rye, from the Ypres Tower" (66), gives me more pleasure; and there are qualities and charms in all the drawings more or less peculiar to themselves. A garden with its ivy borders and trees and shrubs has seldom been treated with such ease and breadth as in "An Amateur" (265), a drawing delightful also for its colour, especially in the shade. In "Washing at Dieppe" (169) we are reminded of Van Haanen. In short, Mr. C. Gregory is one of the cleverest of the new "strong" school; but his work, unlike that of too many who seek after vigour and full colour, is never crude or coarse.

Mrs. Allingham is another artist who shines. There is not one of her thirteen drawings

which is not worthy of her. Sweetness without effeminacy can scarcely be carried farther than in these tender little studies of character and colour. Especially beautiful are her cottage gardens with their wealth of roses, lupins, sea pinks, and a dozen other well-known flowers growing in that "nice confusion" of a poor man's border. How such things should be painted and how they should not, what it is to have a true or a false eye for colour, may be seen by comparing her "Surrey Cottage" (370) with Mr. Pilsbury's "Rustic Cottages" (144).

Mr. Herbert Marshall is one of the few artists who can paint with both truth and refinement the streets and skies of London. In "Westminster" (88) he is quite at his best; but in "An East Anglian Port" (45) he takes us where the water is clearer and the air more pure, and shows us clean houses and bright boats reflected in a glassy flood. There are many other delightful drawings by this artist of strong, but unaffected, personality.

Another artist seen to unusual advantage is Mr. Thomas Danby, whose pure pastoral feeling and harmonious tones are in delightful contrast to much modern work of an obtrusively truthful kind—such work, for instance, as that of Mr. Thorne Waite, who seems to have fallen off lamentably. Most of his drawings here repeat the same crude colours, the same thin hard sky, the same unsubstantial and ill-lighted earth.

Mr. Alma Tadema sends a drawing of a pair of lovers (349) on a marble seat. The lady's beautiful features and head of ruddy gold are relieved against a southern sky, across which, on the right, a tree of brilliant blossom (a judas-tree or an almond-tree) stretches its boughs. It need scarcely be said that there is nothing here to which this drawing can be compared in those qualities for which Mr. Tadema is famous. Nor is there any to compare with Mr. Holman Hunt's highly coloured landscapes; but this is scarcely a matter for regret. Seldom has so much skilled work and sincere effort had a more unhappy result than "Near Ashburton" (411). Far more enjoyable are the drawings of Mr. Ruskin, monochrome and unfinished though they be. Except that Mr. T. J. Watson, Mr. Cuthbert Rigby, Mr. Arthur Glennie, and Mr. Beavis are perhaps more delightful even than usual, there is little more that needs special notice, unless it be the bold sketch of Niagara by the Princess Louise (105) and the contributions of Mr. Frederick J. Shields. These last are "The Work-room and Death-room of William Blake (Fountain Court)" (242) and two of his charming studies of child-life. Of the latter we prefer "Morning Adoration" (425), as true to nature as it is refined in feeling.

COSMO MONKHOUSE.

THE ENGRAVINGS OF MR. SAMUEL COUSINS.

THE exhibition at the Fine Art Society of the works of Mr. Samuel Cousins, who at the age of eighty-two is still not past work, is in some respects a melancholy one. It raises naturally the unanswerable question, Who is to succeed him? Without mentioning any names, it may be said that there is none who is capable of taking his place in the English school of mezzotint engraving. Mr. Cousins' work, though perhaps in richness not equal to that of some of his great forerunners, has a delicacy and refinement of its own, and is marked by a sympathy not only with the spirit, but with the handling of the masters he reflected which is rare in earlier engraving. This quality is seen most remarkably in his treatment of Landseer's pictures, of which he caught not only the manner, but the mannerism. As illustrative of the rare accomplishment of Mr. Cousins, the collection leaves little to be desired. Since 1826, when

he completed his first independent plate, "Lady Acland and Children," after Sir Thomas Lawrence—a plate which he might have been proud to produce as his last instead of his first—to these latter days when he has charmed us with "Cherry Ripe" and "Pomona" we find him keeping up his work ever to the same high level—worthy of the traditions of the school and of his master, S. W. Reynolds. The view is scarcely so satisfactory as a test of the popular taste during the century. It is one of the greatest trials of an engraver that it is practically the public who choose his subjects for him, and Mr. Cousins has sometimes had to make the best he could of uninteresting and second-rate pictures. We feel thankful for what Mr. Humphrey Ward, in his Preface, calls the "collector's craze" for the old engravings after Sir Joshua Reynolds. The fourteen plates here which Mr. Cousins executed to supply the demand for "Sir Joshuas" make a very sensible addition to the pleasure of the collection, and it is somewhat humiliating to our pride in the art of the day to find how charmingly conspicuous is the naive head of little Miss Rich, after Hogarth. Warmly as we may congratulate Mr. Cousins on the splendid achievement of his long life of skilled labour, we are not at all sure that he ought to have devoted it to the scraper. A number of little portraits drawn by him when a youth of thirteen are superior both in character and refinement to many portraits he was afterwards to engrave. They were executed when on a visit to Ashburnham with S. W. Reynolds, to whom he had just been apprenticed. They represent various members of the Ashburnham family, including the Earl and Countess and Lady Jane, afterwards, Lady Jane Swinburne, the mother of the poet. There is also a portrait of himself and one of a builder who happened to be at Ashburnham at the time. Whether regarded as portraits or as pencil drawings they are prodigious.

CORRESPONDENCE.

RAPHAEL'S DRAWINGS.

Paris: Dec. 3, 1883.

Living abroad, I have not had the advantage of reading the ACADEMY regularly. I may therefore be pardoned if I answer Prof. Colvin's strictures later than I might otherwise have done.

Prof. Colvin finds fault with the *History of Italian Painting* because it betrays "insufficient attention to the evidence of drawings and sketches." But to this the obvious answer is that, if the authors had taken upon themselves to give an exhaustive account of the preliminary studies of a host of painters, they would have increased immoderately the bulk of a work which has often been considered too voluminous in its present form.

The really serious charge upon which stress is laid is that of "untrustworthy treatment of drawings and sketches in the volumes on Raphael." Prof. Colvin professes to be able to point out a hundred cases in which this untrustworthiness is shown. But he confines himself, happily, to one, which I shall now proceed to answer.

In the Salle des Boîtes at the Louvre a drawing is exhibited which Messrs. Crowe and Cavalcaselle acknowledge as a genuine Raphael, and others consider spurious. This drawing has "on one side a study for a Virgin and Child, and on the other figures of two children with the head of a third." Comparing this masterpiece with the Madonna Solly at Berlin, Prof. Colvin comes to the conclusion that they both

"manifestly and directly belong to each other, the picture having been founded on the drawing with even less than the usual variation in such cases."

Messrs. Crowe and Cavalcaselle, he continues, "not only invert this obvious and natural relation of the two works and make the drawing posterior to the picture, but actually introduce between the child of the picture and the all but identical child of the drawing a new and original study of nature."

The first point to which attention must be given is the authorship of the drawing at the Louvre. As to this, Prof. Colvin has apparently no decided opinion, being content to rely on the critics "who decline to accept the [Venice] 'Sketch Book' as the work of Raphael, and decline to accept the Louvre drawing." He speaks vaguely of "one or other of Raphael's teachers and seniors in the Umbrian school," and leaves us in doubt whether he accepts the authorship of Perugino or Pinturicchio. It does not seem strange, under the circumstances, that the opinion of the critics whom he quotes "should not as yet have found general acceptance."

Prof. Colvin manifestly feels that there is something more mature and powerful in the Louvre drawing than there is in the Madonna Solly. He thinks that the drawing was done before the picture, and that the picture was executed from the drawing; and logically he is bound to assign the latter to one of Raphael's masters. The converse proposition is that which Messrs. Crowe and Cavalcaselle have adopted. They think the drawing more mature than the picture, and assign the former to a later period of Raphael's practice.

At the close of his letter Prof. Colvin suggests the propriety of comparing drawings unquestionably by Raphael with drawings unquestionably by Perugino and Pinturicchio, in order that a clear and definite idea of the style of each master should be formed. I venture to think that, if he had done this before he determined to treat the Louvre design as spurious, he would probably have withheld the charge of untrustworthy treatment which he makes against us. Two men who have devoted a large portion of their lives to the study of art profess to have seen and compared almost every drawing that has been assigned to the great masters of Italy. These men, of whom I am one, have formed an opinion upon the styles of Perugino, Pinturicchio, and Raphael; and they think that, though it may be difficult to distinguish the first from the last at certain periods of their respective careers, there is no such difficulty as regards the Louvre drawing, which belongs to a time when Raphael's style was formed. Of Pinturicchio there can be no question, because he has a stamp of his own impressed upon works of the genuineness of which there can be no reasonable doubt; and that stamp is not to be found in the Louvre drawing. If Prof. Colvin were to run through the series of Perugino's and Pinturicchio's sketches I think that he would necessarily come to the same conclusion. The Louvre drawing is full of the feeling of Raphael; it is executed with his precision and cleanness of line; it has all the charm of expressiveness which are his and his alone. But Raphael did not acquire the power which he displays in this beautiful creation at the time when he painted the Madonna Solly. The Madonna Solly is the work of a beginner, the Louvre sketch that of a more finished craftsman. The hand is the same at different periods of the master's career. The sketch which bears Raphael's name at the Louvre cannot belong to an earlier time than the picture which is supposed to have been formed from it.

Prof. Colvin's second point is that the Madonna Solly was founded on the Louvre drawing "with even less than the usual variation in such cases." His own description of the figures in both pieces shows that the variation is considerable, and, I venture to add, so considerable that it is quite unlikely that the drawing could have been used for the Madonna Solly at all. The stiffness and timidity of the

Virgin in the picture are admitted; the turn of her body and face, the action of her arms, the folding of drapery, and the arrangement of head-dress, all differ. The child's face, the movement of his arms, and legs, and hands, all vary. Not so in other examples, such as the Madonna Conestabile and the Madonna Terranuova, where the master clings as much as he can to the design which he originally formed.

One remark in conclusion. Prof. Colvin will find in our volume on Raphael a description of a drawing by Pinturicchio which is typical of his style. If, on consideration, he can say that the author of that drawing is the same as the draughtsman of the "Venice Sketch Book" or of the Louvre design, he will have done something to shake my opinion. J. A. CROWE.

NOTES ON ART AND ARCHAEOLOGY.

THE retirement of Mr. Reid from the Keepership of the Prints at the British Museum has been felt by many students and frequenters of that department, as well as by his personal friends, to offer a fitting opportunity for presenting him with a testimonial of their regard, and of their sense of his long and valuable services to the public. It has been thought that the testimonial should take a substantial pecuniary form, and about £300 has been already subscribed.

THE course of lectures on the Early-English Antiquities at the British Museum which Mr. J. Frederick Hodgetts is now delivering will be published in time for the Christmas holidays, by Messrs. Whiting, under the title of *Early England*. It is Mr. Hodgetts's aim to prove that our ancestors were men of higher refinement in many important matters than the dwellers in Greece and Rome, and were the originators of much that has been deemed the growth of far more recent days.

A REPRODUCTION of a picture of an old music-master, by Andreotti, just published by Messrs. Dowdeswell, is certainly one of the most successful examples of photogravure yet executed. It is richer in tone than many of them, and is, of course, a perfect facsimile of the original in everything except colour. Andreotti is one of those artists of the modern Italian school who unites great skill of execution with unforced and untheatrical humour; and this old gentleman is sure to find many friends who will not grow weary of looking at his kind and cheerful face.

LORD NAPIER and ETTRICK has written a letter to the *Scotsman* calling attention to the condition of the great hall of Edinburgh Castle, in which the Scottish Parliament used to sit, and which is now used as a military hospital. It appears that the old walls remain entire, and also the old timber roof concealed behind the present ceiling.

THE Christmas Cards of Messrs. Prang, of Boston, U.S., are distinguished by the extreme delicacy of their colour-printing and by the general richness of their appearance. Those of Messrs. Falkner, of Manchester, are good specimens of typography; and those drawn by Mr. Edwin Cook, and published by Mr. Harding, are clever both in conception and in drawing.

THE romantic and gallant spirit of Eugène Lami, the dramatic genius of Georges Vibert, and the refined realism of Roger Jourdain are admirably exemplified in the last part of the richly illustrated publication of the Société d'Aquarellistes français.

THE French budget of fine art contained a vote for two million francs (£80,000) for the restoration of historic monuments. In the discussion in the Chamber last week, a Radical

deputy proposed to reduce this vote by 400,000 frs. (£16,000), as representing the repairs proposed for fifty-two churches. The reduction was opposed by M. Antonin Proust, Gambetta's Minister of Fine Art and reporter for this department of the Budget, and was rejected by a majority of nearly five to one.

On Wednesday next, December 19, all the pictures by the late H. Koekkoek that remained in the artist's possession at the time of his death will be sold by Messrs. Foster, in their gallery, 54 Pall Mall. The total number of works is sixty, ranging in date from 1836 to 1881. Among them are three on a larger scale than was usually attempted by this famous painter of modern Dutch sea-pieces.

THE STAGE.

"CLAUDIAN" AT THE PRINCESS'S.

THE new play at the Princess's has been received in one or two influential quarters in a fashion that surprises us. It has been written of as if Mr. Wilson Barrett had never done anything good before he produced it, and as if the Princess's were an obscure theatre, and its company had always been an assemblage of nobodies. It is not very difficult to discover the cause of this. Just as there will always be some who in the judgment of pictorial art bestow an inappropriate and unreasoning praise upon all that affects to be historical, and who in criticising work that is founded upon the life of the day can never rise from a tone of patronage to one of hearty recognition, so there are some to whom a story, if it deals with ancient Greece, appeals as matter to be revered, while a story dealing with modern London is at once put aside as inevitably second-rate. Again, there are people who do not appreciate admirable prose, but who take off their hats in the presence of the feeblest verse. These people do not understand that the best thoughts of poetry are sometimes expressed in prose, and that the most prosaic common-places are apt to get themselves uttered in theatrical verse. To them the pinchbeck poetry of "The Lady of Lyons" counts as something much finer than Mr. Pater's most chosen prose. You cannot possibly argue with these excellent people. A sense is wanting to them, and there is nothing to be said. But when the verse of Mr. W. G. Wills—smooth habitually, but too often florid and empty—is written of as if it were the verse of Mr. Tennyson or Mr. Browning, when we are informed that in "Claudian" the stage has been enriched with a great poem, instead of having been furnished, as it really has been, with an excellent acting play, it is time to remind the public that the distinction we have pointed out is one that really exists; it is time to say that, so far as the Princess's Theatre is concerned, "Claudian" is only the latest link in a chain of which no single link need cause Mr. Barrett to be ashamed. In that chain "The Lights o' London" was an admirable link, so was "The Romany Rye," so, in its different way, was "The Silver King." Each piece, whatever its faults, was, from its own desired point of view, ably constructed, well written, admirably played; a distinct literary flavour was introduced into melodrama; London life had been keenly observed, and was sharply

written about. And now "Claudian," dealing with a less familiar theme, has been vigorously conceived, and, so far as its pure construction is concerned, strongly executed. We must say frankly that we give to Mr. Herman more credit than we give to Mr. Wills. The conspicuous merit of the piece is in the conception and the planning, not in the details of the writing. Of course Mr. Wills knows the theatre, and this very theatre, the Princess's, was the scene of the production of his most touching work; but the art he showed in "The Man o' Airlie" he hardly shows in "Claudian." The central conception of "Claudian" is the thing by which it will live—that, and the exquisite scenic effects and the acting, some of which is faultless.

But the acting is not all faultless. Some of that which should be most complete exhibits deficiencies. Shall we be deemed inappreciative of the thoughtful care which Mr. Wilson Barrett bestows on all his work if we say that his portrayal of Claudian's agony and sorrow in the later acts leaves us cool? In these later acts he—of course earnest, painstaking, intelligent—seeks to be impressive. It is in the Prologue that he is faultless. In the Prologue his look, his bearing, his delivery, are together as harmonious and appropriate as they are significant. There is not a false note. It is in the later acts, which demand some fuller expression of the hopelessness and intensity of Claudian's trouble, that we hold him less successful. Miss Eastlake, too—our chosen representative, so to say, in the domestic drama, of the estimable young woman who suffers much and is so good as always to suffer picturesquely—Miss Eastlake is unequal in "Claudian." She plays her early love-scene with quiet dignity, and with her wonted simplicity and grace. And, again, often and often throughout the play she stands fronting us with something of the large nobility of line of the Elgin Marbles and of Albert Moore. She is, therefore, thoroughly worth seeing. But there are times when what is meant to be her expression of violent emotion appears studied from conventional models rather than from the life. She is always interesting, but she is this time imperfect. The one quite perfect performance among the ladies of the company is that of Miss Ormsby as Serena, the Greek slave sold away from her lover and husband. Mrs. Huntley is rightly grotesque, and Miss Dickens very earnest, but Miss Ormsby is all that one would have her to be. Her attitudes, rapidly changing, and "statuesque" only in their beauty—for they are never immobile—are not merely studied with admirable care, but must be due to a temperament that instinctively understands expressiveness in action. In the too few performances we have seen of hers in London she has always been thoroughly individual and genuinely dramatic, having never yet overstepped the boundaries within which her success is sure. Mr. Frank Cooper plays the rôle of him who is deprived of Serena by the length of Claudian's purse, and he plays it with some measure of impulse and conviction. Mr. E. S. Willard represents the Holy Clement, the Christian Father to whose cell Serena flies from the importunities of Claudian.

We have been accustomed to see him as the most vicious and the best dressed of blackguards—as the cultivated burglar who breaks open iron safes when ceremoniously arrayed in a white tie and a shirt front—as the treacherous but well-connected cad, whose most innocent hours are those which he passes with his mistress. And if the actor has perfected his method less distinctly in the newer and more pious rôle which he is called on to assume than in the earlier and less creditable, it must be said that his voice, at all events, favours his more recent assumption of the ways of virtue. It is a rich organ, and Mr. Willard uses it with gravity and meaning. Mr. Speakman is generally called upon to be genial and humane, and his wonted pleasant task is again laid upon him. Mr. Hudson, as the Tetrarch, is impressive, but it is at the cost of imitating Mr. Irving. We are wont to enjoy the appearances of Mr. George Barrett, who has done many good things and has here little to do. The little he does do here is somewhat too manifestly modern. Alas! Miss Helen Vincent is yet more modern than he. Thus it will be seen that the interpretation of the play which Mr. Herman has so powerfully conceived is unequal, though it is careful always. The scenic effects must be received with unmingled praise. They are, to say the thing in a word, equal to the best that has been offered us at the Lyceum. The expenditure of money must have been literal—that of thoughtful and accomplished taste must have been lavish. The scene of the Prologue—Byzantium A.D. 362—and that of the Vineyard near Charydos are almost unparalleled for exquisite illumination, noble colour, and a grouping and posing of the figure that would do credit to the most truly classical of living English painters. Sir Frederick Leighton, Mr. Poynter, Mr. Tadema, and Mr. Albert Moore might each have had a hand in the production of effects so luxurious and engaging.

FREDERICK WEDMORE.

MUSIC.

RECENT CONCERTS.

M. VLADIMIR DE PACHMANN gave the first of two pianoforte recitals at St. James's Hall last Monday afternoon. The programme commenced with one of the rarely heard Sonatas of Carl Philipp Emanuel Bach. It was announced as No. 4 in G, whereas it is the sixth piece in the first collection of the "Sonaten, nebst Rondos und freien Phantasien, für Kenner und Liebhaber." The Sonata is, however, the fourth in the selection of six Sonatas arranged (bearbeitet) by Dr. Hans von Bülow, and the public ought to have been informed of the fact that they were listening to Bach-Bülow. It is not now the moment to speak of either the nature or the merit of the alterations made by the famous pianist. Emanuel Bach's music, with its delicate touches, charming melody, and pure pianoforte writing, suits M. de Pachmann. How admirably he interprets Chopin is well known; and a certain kind of relationship between the two composers must be acknowledged. Schumann's "Carneval" was the next piece. Of course, M^{me}. Schumann best understands and best interprets this characteristic work; but, though we prefer her reading to that of other great players, we recognise the individuality and power of a Bülow, a Rubinstein, or a Menter. We did not expect to admire,

or entirely approve of, M. de Pachmann's version; but we did not expect to hear what may be fairly described as a travesty of the "Carneval." Whether regarded from a technical, intellectual, or poetical point of view, the performance was unsatisfactory. M. de Pachmann afterwards elicited warm applause from his audience by playing in most finished style Rubinstein's *Barcarolle* in G, some pieces by Chopin and Henselt, and a *Nocturne* by Leideritz (dedicated to the pianist). Brahms' *Capriccio* (op. 76, No. 2) and Schumann's *Toccata* were neatly played, but both (especially the first) much too fast. The hall was well filled, and the audience was unusually demonstrative. The second concert takes place next Wednesday week, when M. de Pachmann will play, among other things, "The Moonlight" and an important Chopin selection.

The second concert of the Borough of Hackney Choral Association was held last Monday evening at the Town Hall, Shoreditch. Through unforeseen, and often unavoidable, causes the most interesting and the most carefully prepared performances may be spoilt; and with well-known works there is the additional danger of carelessness. Rossini's "Stabat Mater" was, however, given at Shoreditch with marked success; and, as we are speaking of a society with an able conductor (Mr. E. Prout) and an excellent choir, our praise is special. The solo vocalists were Miss Thudichum, Miss Amy Foster, Mr. Henry Guy, and Mr. Robert Hilton; their voices blended admirably, and in the solo music each made the most of the melodious strains of the swan of Pesaro. The chorus sang with precision, feeling, and spirit; particularly would we notice the "Eia Mater," in which the unaccompanied voices sustained the pitch to the last note. The second part of the programme commenced with a Symphony of Mozart's well played by the band; this was followed by a selection from Weber's "Oberon," giving to the solo vocalists further opportunity to distinguish themselves. The lovely chorus with solos "Light as fairy foot can fall," the popular quartett "Over the dark blue waters," the duet "On the banks of sweet Garonne," and the chorus with solo "For thee hath beauty" were the numbers chosen. The last was given as originally written by Weber—that is, for mixed instead of for female voices. As a concert-piece it is more effective in this form. The programme included, besides, a *Gavotte* for orchestra by Cowen and a chorus from Handel's "Belshazzar." Despite the unfavourable weather, the hall was well filled.

The first concert of the second season of Mr. Willing's Choir was given on Tuesday evening last at St. James's Hall, and Sir G. A. Macfarren's "King David" was the work chosen for the occasion. We have already spoken about this "new Oratorio," which shows great talent, but little originality. It is, however, the latter quality which gives vitality to a work. "King David" testifies to the learning and perseverance of an English composer esteemed by all musicians; but art is no respecter of persons, and the Oratorio, speaking to us in the language of the past, and all but ignoring the spirit of our day, will, in our opinion, live a short though honourable life. Mr. Willing had evidently taken great care in the preparation of the work. With a few exceptions, it was really well performed. The choir contains some excellent voices; the quality of the sopranos, however, is not particularly good. The solo vocalists were Miss A. Williams, Miss Hilda Wilson, and Messrs. Shakespeare and King. Mr. Shakespeare sang in place of Mr. Vernon Rigby, and did full justice to his part. Miss Wilson deserves a special word of praise. At the end of the concert, the composer was called to the platform and warmly applauded.

J. S. SHEDLOCK.

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